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PICTURESQUE

TOUR OF ITALY.

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PICTURESQUE

TOUR OF ITALY,

FROM DRAWINGS MADE

IN 1816—1817,

BY

JAMES HAKEWILL, ARCHT.

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1820.

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Cleveland-Row, St. James's.

TO

THE RIGHT HONOURABLE

LORD DE DUNSTANVILLE,

THIS WORK

IS INSCRIBED,

WITH

EVERY SENTIMENT OF RESPECT

AND GRATITUDE,

BY HIS HIGHLY OBLIGED

AND VERY HUMBLE SERVANT,

JAMES HAKEWILL.

PREFACE.

THOUGH numerous representations of Italian scenery have already been presented to the public eye, yet in a country abounding so much with picturesque details, and affording so many varieties of combination, an artist is in no danger of incurring the charge of a want of novelty in his pursuits. The design of this work was to arrange and bring together correct portraits of those places which attract the notice of the traveller in Italy, whether for the beauty of the landscape, the historical interest which they inspire, or their architectural elegance; and in this last respect more has been introduced, than has hitherto appeared in any general work of the same description. The views indeed of the several public galleries of sculpture and painting, (though they form the chief boast of the country,) have not, as far as the author is aware, before been given in any similar publication.

The plates are arranged according to the line of route traced out in Eustace's Tour, as being a popular work, and one of general circulation.

The letter-press has been furnished by a gentleman who made the tour of Italy, during the same year in which the author was engaged in making the Drawings for this work.

Artists of the first merit have been engaged in engraving the plates, and the author trusts he shall have made no invidious dis-

tinction, in taking this opportunity of returning his thanks to Mr. Turner, for the assistance he has derived from his acknowledged skill and talent.

As for himself, he claims only the merit of having discharged his part with accuracy and fidelity; and the very flattering reception which his work has already met with, both at Paris and in London, encourages him to hope, that in these points, which form in his opinion the most substantial title to approbation, the public have not felt themselves disappointed.

London, September, 1820.

ARRANGEMENT OF THE PLATES.

1. View in the Tyrol. No. VI.
2. Venice. Rialto. No. XII.
3. Lago di Garda. No. I.
4. Bologna. Strada Maggiore. No. III.
5. Rimini. Bridge of Augustus. No. II.
6. Arch at Ancona. No. IV.
7. Cascade of Terni. No. IV.
8. Narni. Bridge of Augustus. No. V.
9. Rome. Piazza del Popolo. No. I.
10. Rome. Bridge and Castle of St. Angelo. No. II.
11. Plan of the Modern Capitol. No. VI.
12. Museum of the Capitol. Stanza del Fauno. No. VI.
13. Museum of the Capitol. Stanza del Gladiatore. No. VI.
14. Museum of the Capitol. Stanza del Gladiatore. No. IX.
15. Museum of the Capitol. Il Salone. No. VIII.
16. Museum of the Capitol. Il Salone. No. VII.
17. Museum of the Capitol. Stanza de' Filosofi. No. VIII.
18. Museum of the Capitol. Stanza degli Imperatori. No. VII.
19. Museum of the Capitol. Galleria. No. IX.
20. Rome, from the Tower of the Capitol. No. II.
21. Forum Romanum. No. XI.
22. Rome, from the Farnese Gardens. No. X.
23. Rome. Ruins of the Palace of the Cæsars. No. VI.
24. Rome, from the Monte Testaccio. No. VII.
25. Rome, from the Monte Mario. No. XI.
26. Plan of the Museum of the Vatican. No. I.
27. Museum of the Vatican. Museo Chiaramonte. No. III.
28. Museum of the Vatican. Court of the Belvedere. No. III.
29. Museum of the Vatican. Stanza degli Animali. No. IV.
30. Museum of the Vatican. Galleria delle Statue No. V.
31. Museum of the Vatican. Il Gabinetto. No. V.
32. Museum of the Vatican. Sala delle Muse. No. II.
33. Museum of the Vatican. Sala a Croce Greca. No. I.
34. Museum of the Vatican. Sala a Croce Greca. No. I.
35. Museum of the Vatican. Stanza della Biga. No. II.
36. Museum of the Vatican. Galleria delle Miscellanee. No. IV.
37. Tomb of Cecilia Metella. No. IV.
38. Cascade of Tivoli. No. V.
39. Tivoli. Cascatelle. No. IX.
40. Frascati. No. XI.
41. La Riccia. No. V.
42. Lake of Nemi. No. IX.
43. Mola di Gaieta. No. VI.
44. Naples, from the West. No. I.
45. Naples. Tomb of Vigil. No. X.
46. Naples. Grotto of Posilipo. No. VII.
47. Naples, from the Mole. No. IX.
48. Temples at Pæstum. No. VIII.
49. Florence, from the Ponte alla Carraia. No. III.
50. Plan of the Museum of Florence. No. X.
51. Museum of Florence. Entrance. Loggia. No. X.
52. Museum of Florence. Room of the Obelisk. No. XI.
53. Museum of Florence. Tribune. No. XII.
54. Museum of Florence. Tribune. No. XI.
55. Museum of Florence. View in the Gallery. No. X.
56. Museum of Florence. Hall of Niobe. No. XII.
57. Florence, from the Chiesa al Monte. No. XII.
58. Florence, from Fiesoli. No. VIII.
59. Castle of Lerici, Gulf of Spezia. No. VII.
60. Interior of Milan Cathedral. No. XII.
61. Lake of Lugano. No. VIII.
62. Isola Bella, Lago Maggiore. No. III.
63. Turin, from the Superga. No. X.

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VIEW IN THE TYROL.

This Print represents a scene on the great road over the Rhætian or Eastern Alps, that forms a communication between Austria and Bavaria on the one side, and the North of Italy on the other. The traveller, descending through the cold rugged cliffs of the Brenner mountain, after a few toilsome stages finds himself ushered to a more genial country: as he advances, the vallies gradually increase in width; the cliffs around assume by degrees a less bold and savage form; the mountain torrent, though still chafed here and there, and fretted in its course, begins to swell into a broader stream. By and by he observes forests of pine and chesnut chequering the view, and vineyards are seen hanging in terraces on the shelving declivities of the mountains. Habitations now grow more frequent, the commercial parties seem to thicken on the road, and appear to introduce him once more to the world. The snowy peaks of the Brenner, overtopping every other range, are however still in sight, and serve to gladden the present scene, by presenting to the remembrance the contrast of the horrors he has passed.

The Bridge which is seen in this View is one of those constructed of pine-rafters, which are so common in these mountainous parts, and, according to the general fashion, it has formerly been covered with a roof, part of which is only now standing. The river below is the Adige, called in German by the harsher-sounding name of the Etsch, whose streams indeed accompany this road with scarce any deviation from its source on the Brenner to the city of Verona.

Eustace, vol. i. c. 1.

VENICE.

The celebrated bridge of the Rialto was built under the government of the Doge Pascal Cicogna, whose armorial bearings are carved in stone on the centre of the arch. From the foundation of the city of Venice down to the middle of the thirteenth century, the inhabitants of the Eastern and Western islands, which are separated by the grand canal, had been used to no other means of communication than what their ferry-boats afforded: at this time, however, the inconvenience of this mode of passage was in some measure remedied by the erection of a wooden bridge, which took the name of the *Ponte della Moneta*, from its saving the payment of the customary passage fee. The bridge falling into decay in process of time, it was proposed to renew it in stone, and designs by Sansovin and Palladio were given in for that purpose; but the perpetual wars in which the state was engaged, prevented, for many years, the accomplishment of this project; and it was not till the year 1588 that it was resumed, when amidst other schemes for the improvement of the city, this bridge was constructed upon a model furnished by an architect known under the name of Antonio Dupont. It is by no means remarkable for its beauty, though its erection excited much public attention at that day. The span of the arch is not more than eighty-nine feet, being more than a third less than that of the Ponte di Castello at Verona, and much inferior in dimensions to that of many specimens to be seen in our own metropolis. The space above is divided into three parts;—a street in the middle bounded by shops, and a narrower one on each side between the shops and the ballustrades: these shops contribute in a great degree to disfigure the bridge, by the heavy air which they impart. The ascent is made easy (for the elevation is considerable) by steps, no provision for any other than foot passengers being necessary at Venice. The design of Palladio has been painted by Canaletti; and this picture, together with another in which he has represented a very elegant design for the same purpose by himself, is now in the possession of Signor Corniani, at Venice.

The Heneti, originally a colony from Asia Minor, had been for many ages settled in that part of the continent which lies contiguous to the islands on which Venice is built; they were disturbed, however, by the tumultuous passage of the army of the Goths who invaded Italy from the Eastern Alps, and a con-

siderable body retired hither and established a community, that, from being a place of banishment and refuge, increased with time to be a mighty state, and the mistress of the Adriatic sea. The island of the Rialto was originally the favourite settlement; and we are informed that a church was built there, and dedicated to St. James, in a period as early as the year 421 A. D. It was erected on the spot where the modern church of *St. Giacomo di Rialto* now stands, a few paces to the left of the bridge.

It may be remarked that this spot witnessed the last effort that was made in defence of the independence of Venice; when a band of the lowest description was gathered together with the avowed intention of fighting for those liberties which their government had so cowardly given up. The French army under Buonaparte was then about to take possession of the place; the disgraceful engagements which they had entered into were on the point of being fulfilled; but it was not till the people had received a murderous fire from the Italian troops, whom the provisional government had stationed on the Rialto, that they were dispersed, and taught to feel the real hopelessness of their condition. This took place on the 17th of May, 1797.

Eustace, vol. 1. c. 4. Forsyth, p. 343. Addison, p. 57.

LAGO DI GARDA,

FROM ABOVE DESENZANO.

The combination of Alpine scenery with the more tranquil beauty of Italian landscape, the snow-capped mountains and rocky promontories on the one hand, the broad roofed buildings, with the vine, the olive, and the cypress on the other, make a forcible impression on the traveller's mind as he enters within the barriers of this country. If we add to these circumstances, that it is the Benacus celebrated by Virgil which meets his eye, and Sirmio, a name ever associated with the elegant and graceful version of Catullus, the picture is complete.

The long promontory seen stretching across the View, is that which is invoked as the "*peninsularum insularumque ocelle*," still beautiful with its picturesque village, its cliffs tufted with trees, and the rich verdure of its cultivation; for the appearance of agricultural labour and art, so far from being in any way prejudicial to beauty, bears the semblance here, as every where in Italy, of a dress highly ornamental. An ancient bath is to be seen near the upper extremity, and a ruin, called by the people of the country (somewhat unwarrantably) the grotto of Catullus: though, says Maffei, it must be confessed, that, in all probability, the island was his own property, for he was one of good condition in life, as appears not merely from his being admitted to the table of the Emperor, but from his having the honour of receiving him as his regular host, whenever he visited Verona.

As to the ocean-like roar, mentioned by Virgil, it should be observed, that, in common with all mountain lakes, the *Benacus*, or L. di Garda, is subject to violent and sudden storms, in consequence of the wind eddying through the ravines on its sides: the effect has been witnessed by many travellers.

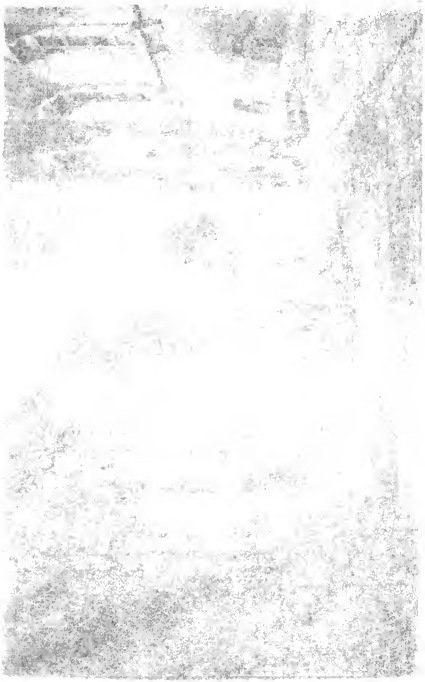
On the right, the lake stretches towards Peschiera, a fortress well known in military history; for these peaceful scenes too have been visited by the "scourges of the human race." Attila, the Hun, gathering his forces together in Pannonia, entered Italy by the route of Aquileia, and advanced as far as this place, threatening to carry rapine and desolation to the walls of Rome. Here, however, he was met by a peaceful legation: the Pope, S. Leo, accompanied by

two Roman senators, in consequence of whose representations it was, that he was induced to put a stop to his ravages, and shortly after repassed the Alps.

It was in these parts that Buonaparte particularly distinguished himself during his first campaign in Italy, by an exhibition of military combination and rapidity of movement rarely equalled. General Wurmser had assumed the command of the Austrian army, and being greatly superior in numbers, had driven the French from most of the positions they had lately occupied in the neighbourhood; while two of his corps, descending on opposite sides of the lake, threatened to surround them, and cut them off from their resources. There was no time for delay: in twenty-four hours the siege of Mantua was raised, and Buonaparte set his troops in motion. Augereau was ordered forward, Brescia was re-taken, and the corps on his left repulsed, while the three following days completed the affair by the defeat of the body opposed to him on his right: Desenzano was one of the points where he was most successful, upwards of 2000 men being cut off and taken prisoners on the borders of the lake.

The celebrated *carpione* of the *Lago di Garda*, fabulously said, from its excellence, to be a fish that lived upon gold, is of the same species with the *gilt char* which is found in our lakes in Cumberland. The waters have the reputation of being particularly useful in bleaching, and are probably impregnated with some chemical qualities from the mountainous regions from whence they spring.

Eustace, vol. i. c. v. *Addison*, p. 42.



BOLOGNA.

VIEW IN THE STRADA MAGGIORE.

The *Strada maggiore* is a street leading from the gate of the same name to the centre of the city: at the extremity of the View appears the tower called the *Asinelli:* the portal on the right, decorated with colossal figures, is that of the Palazzo Bargellini.

The long porticoes that line the streets of Bologna in every quarter, give an air of great beauty and convenience to the place. From modern habits in general, and particularly from the introduction of carriages, this fashion of building has now fallen into disuse, though by no means ill-suited for public accommodation in countries exposed to long summer seasons, and periodical rains. We find bazaars and covered arcades constructed throughout the cities of the East at this day; and we constantly trace the remains of porticoes in the *Forum*, and other places of resort, in the ancient cities of Italy. The Emperor Nero, indeed, after the conflagration of Rome, designed to have provided all the new streets that were rebuilt with conveniences of this nature.

In England, we have perhaps no similar example, if we except the covered alleys at Chester: but throughout the south of Europe relics of this fashion are to be seen in almost all the more ancient cities, at Berne in Switzerland, at Cracow in Poland, and in many parts of Austria, Gallicia, and the south of France. In Italy again, at Modena, Padua, Mantua, Treviso, &c.; but no where is the line preserved so unbroken, or indeed formed with such elegance, as at Bologna. The porticoes here, however, are by no means uniform in appearance, the arch sometimes rising from square pillars, sometimes from round; its shape various, elliptical, semi-circular, or pointed: there are places again where the entablature (as in the Pal. Lambertini) is carried throughout in one straight line, and supported by columns at regular intervals: but a degree of elevation sufficient to give elegance to the design is maintained, and what is more material, to allow the free admission of light and air.

The flooring is formed of a composition much used in the North of Italy, and named, from the nature of its construction, *battuto:* it is a plaister, interspersed with various fragments of marble, which are beaten down, smoothed to an even surface, and left to be hardened by the effect of the atmosphere.

Fresco paintings by eminent masters of the school of the Caracci and others, are to be observed in the *Lunettoni*, or semi-circles immediately under the arch of the vault, in many parts of the city.

The tower *degli Asinelli* was built in the year 1109: its heighth is 326 English feet without the cupola, and it overhangs its base about 3 feet 8 inches and an half The tower *Garisendi*, which is but a few yards distant, was built in the same century; its height is 153 feet, and its deviation from the perpendicular is upwards of 8 feet 8 inches. From the courses of the masonry, this appears to have been intentional on the part of the architect, and was probably a matter of great boast in that unenlightened age.

Addison, p. 249. *Eustace*, i. c. vii. *Forsyth*, p. 326.

BRIDGE OF AUGUSTUS AT RIMINI.

This bridge is one of the best specimens of architecture in the days of Augustus now remaining; and is built in such strict conformity with the precepts of Vitruvius, as to induce many persons to imagine that he must have furnished the design. Palladio has given an engraving of it in his Treatise on Architecture, accompanied by a description; and the following extract from Leoni's translation may not perhaps be unacceptable to the reader. "Of all the bridges that I "have observed, that appears to me to be the finest, and most worthy of con- "sideration (as well for the strength as for the compartment of it) which was "built at Ariminium, a city of the Flaminian tribe; and, as I believe, by "Augustus Cæsar. It is divided into five arches, whereof the three middle- "most are equal, being twenty-five feet in breadth, and the two nearest the "bank are less, being only twenty feet. All these arches consist of a semi- "circle, and the depth of their archivolt is a tenth part of the light or void of "the greater, and an eighth part of the light of the lesser ones. The pilasters "are in thickness a little more than the half of the light of the greater arches. "The angle of the spurs that cut the water is a right angle, which, as I observe, "the ancients followed in all their bridges, because it is much stronger than "the acute angle, and therefore less exposed to be ruined by trees or any other "matter that comes down with the stream. Plum over the pilasters, there are "on the sides of the bridge some niches, wherein there must have been for- "merly statues. Over these niches, quite the length of the bridge, is a cornice, "which although it be plain, adds nevertheless a most agreeable ornament to "the work." III. c. xi. It should be added, that the sand and alluvial matter brought down by the torrent of the Marecchia, have buried it many feet since the time when this description was given, and somewhat altered the appearance of its proportions. One peculiarity in the ground plan deserves remark; namely, that the piers are not constructed immediately at right angles to the side of the bridge, but stand parallel with the direction of the current, which passes somewhat obliquely, and hence are of a different shape from that generally in use. The *Pont Neuf* at Paris is built on a similar principle.

On the hill rising in the distance is the celebrated little republic of S.

Marino: a city which owed its origin to the crowd of devotees frequenting the shrine of the mason of Dalmatia, and which still preserves its liberties uninjured by the storms that have shaken the rest of the Italian states. The sovereign power resides in the Arengo, or general council, where each family has a representative: the executive authority is entrusted to the council of sixty, as it is called, though in reality composed of but forty members, who appoint the following officers, two *Capitanei*, a judge, a master of the schools, and a physician; the last of whom cannot by law be a native of this district.

Eustace, i. c. vii. *Forsyth*, p. 325.

ARCH AT ANCONA.

This Arch was a tribute of gratitude to the Emperor Trajan, for the improvement made at his expense in the port of Ancona, and was erected in the year 115 A. D., in honour of the Emperor himself, the Empress Plotina, and his sister Martiana. Arches of this kind are generally described under the name *triumphal;* it does not, however, appear that they were destined solely to the commemoration of military deeds, but were erected in honour of public virtue in general, though the chief merit in the eye of a Roman being success in war, they were for this reason most frequently so applied. Pliny says, while speaking of the subject of public rewards: *Columnarum ratio erat supra cæteros mortales attolli, quod et arcus significant novitio inventi.* Nat. Hist. xxxiv. 6.

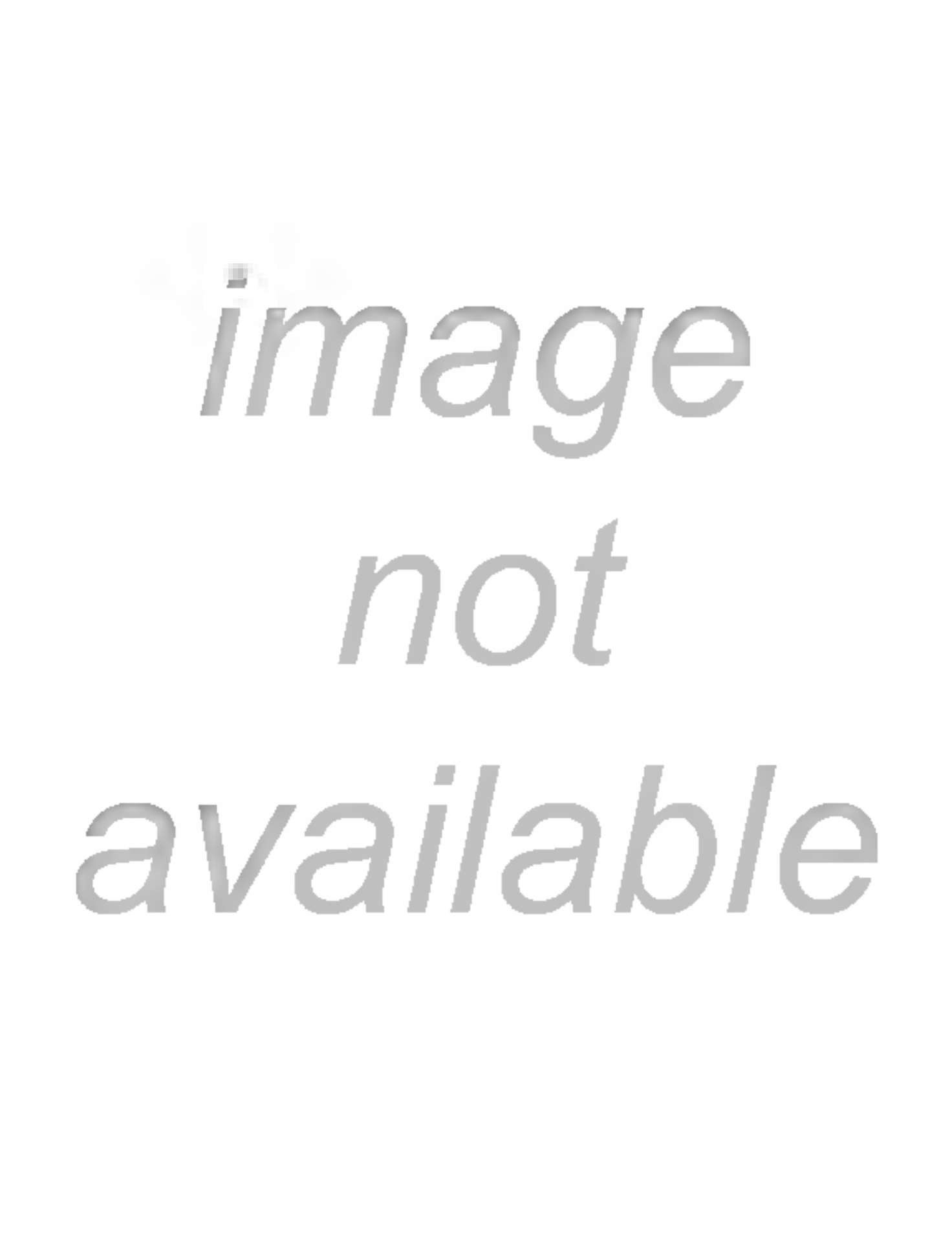
This Arch is built entirely of white marble, and in point of excellence of preservation, yields perhaps to no other specimen of antiquity in Italy; still its beauty in the eye of the architect is but small, on account of the general meagreness of its proportions. Some authors pretend that it was thus constructed by design, in order that the work, when viewed from a point below its base (as in the view annexed), might not appear thick and clumsy. Such reasoning is ingenious, rather than correct: it was built at a time when architecture was upon the decline, and in perfect conformity with the fashion of the day. We may observe instances of columns with narrow entablature and long-drawn shafts, even in the edifices erected under the Emperor Augustus, and from thence trace them in successive æras of degradation to the time of Diocletian, and the new style formed out of the corrupted state of the old. It is singular enough, that at the commencement of the restoration of architecture, it should have passed again through the same meagre forms before it regained its ancient legitimate proportions: many examples of which may be seen in our country in buildings of the sixteenth century, as indeed, generally upon the Continent.

The advantageous situation of Ancona for commerce, being the only port of importance on this part of the Eastern coast of Italy, has induced the Papal government to relax in the strictness of their usual legislative principles, and for a long time a general toleration of all religions has been permitted here. The commerce consists chiefly in the exportation of corn, hemp, sulphur, fish,

and *fayence* ware, from the manufactories of Faenza: the importation, in articles of necessary use for the manufactories, and the consumption of the neighbourhood.

The arch seen in the distance is a modern one, built after a design by Vanvitelli, under the reign of Pope Clement XII., whose name it bears.

Addison, p. 9. *Eustace*, vol. i. c. VIII. *Forsyth*, p. 351.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CASCADE OF TERNI.

The Cascade of Terni is called, in the truly descriptive language of Italy, the *Cascata del Marmore:* a torrent, precipitating itself over a cliff of two hundred feet in heighth, into an abyss that the eye almost dreads to look upon. The beauty and horror of such a scene cannot be better represented than in the words of a great modern poet:

> Lo! where it comes like an eternity,
> As if to sweep down all things in its track,
> Charming the eye with dread—a matchless cataract,
> Horribly beautiful! but on the verge,
> From side to side, beneath the glittering morn
> An Iris sits amidst the infernal surge,—
>
> *Childe Harold, Canto* IV. lxxi-ii.

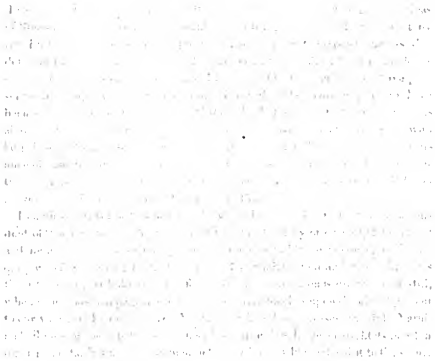
The Iris, as is well known, is but an image of the sun, in which the rays are divided into their several component colours by the refractive power of the watery particles of the spray that is produced; a common accompaniment of water-falls at certain periods of the day, though no where more strikingly exhibited than here, and it has accordingly attracted general observation, from the age of Pliny to our own time. *Velino—in lacu nullo non die apparere arcus.* —Plin. Hist. Nat. ii. 62.

The rough face of the cliff, and the groves that fringe its edge, and, in short, the whole country around, wears an appearance that may be termed, even in Italy, singularly wild and beautiful; yet we find that we owe to human art that which constitutes the chief feature of the scene. We are informed, in a letter of Cicero to Atticus, that the channel conducting the stream to the precipice, was made under the direction of M. Curius, in order to drain the marshes of the country above. Cicero was requested by the people of *Reate*, to plead their cause against the inhabitants of *Interamna*, considering themselves injured by the loss of the water, whatever benefits might have accrued to others. The river above is the *Velino (Velinus)*, and that below, which receives the cascade, is the *Nera (Nar)*. Reatini me ad sua Tempe duxerunt,

CASCADE OF TERNI.

ut agerem causam contra Interamnates apud consulem et decem legatos, quod lacus Velinus, a M. Curio emissus, interciso monte, in Narem defluit, ex quo illa est siccata, humida modice tamen Rosia.—*Cic. Ep. ad Att.* iv. 15.

Eustace, vol. i. c. xx. *Forsyth*, 319.



BRIDGE AT NARNI.

THERE are few relics of antiquity that impress the traveller with greater ideas of Roman magnificence than the sight of this bridge affords. It was built by the Emperor Augustus for the purpose of facilitating the passage across this defile in the mountains, and if its foundation had been firm, there is no doubt but that the solidity of its structure and strength of its materials would have preserved it unimpaired even to our days. The arch of the centre appears to have been eighty three feet in its span; that on the left sido, which is still entire, is above sixty, and the breadth of each pier is twenty-eight feet. It is built with large blocks of white marble, neatly squared and fitted in, but without any appearance of cement having been used, or even cramps of iron to connect them together. A particular description of it will be found in a work entitled *Roma ristaurata et illustrata*, by Biondo, of Forli, 1558.

Remains however of this sort may be viewed with an interest wholly independent of that which arises from their architectural beauty or curiosity: the direct and immediate link which they form between us and those personages of antiquity who have so long been the theme of our admiration and research, gives them the strongest hold upon our feelings. The connexion is drawn closer still, when some classical page of the poet or historian touches upon the object present to our view; and an epigram of Martial, in which he addresses himself to Narni, and alludes, at the conclusion, to this identical bridge, however slight its merit in other respects, has here force enough to afford a new life and spirit to the scene.

Narnia, sulphureo quam gurgite candidus amnis
Circuit, ancipiti vix adeunda jugo.
Quid tam sæpe meum nobis abducere Quintum
Te juvat, et lenta detinuisse mora?
Quid Nomentani causam mihi perdis agelli,
Propter vicinum qui pretiosus erat?
Sed jam parce mihi nec abutere, Narnia, Quinto;
Perpetuo liceat sic tibi ponte frui. vii. 93.

BRIDGE AT NARNI.

Narni is a considerable town on the hill lying to the left of the bridge, and is built on the site of the ancient Roman colony whose name it bears. Its environs on every side are picturesque and beautiful; the situation of the convent, which appears through the arch of the bridge, is one of the most romantic that can be imagined; it stands on an eminence rising abruptly from the river bank, encircled by a lofty amphitheatre of rocks clothed from top to the bottom with cypress, laurel, olive, and ilex.

Addison, p. 103. *Eustace,* v. 1. c. IX.

PIAZZA DEL POPOLO.

This View is taken from the winding road leading from the *Piazza del Popolo* to the *Giardino publico* (the favourite promenade at Rome), on the summit of the *Monte Pincio*. Immediately below is the *piazza*, or square, that forms the magnificent entrance to Rome, so much celebrated by travellers. It is bounded on the right by the *Porta del Popolo*, anciently named the *Porta Flaminia;* and on the left by the twin churches of S. M. di Monte Santo and S. M. dei Miracoli: between, and on either side of these buildings, branch out the three chief streets of Rome, Il Corso (or the race course) in the centre, and on either side the Strada del Babuino and Strada Ripetta; their direction is drawn in lines regularly converging to the obelisk in the centre of the piazza, a plan happily conceived, and which has been since adopted in the construction of the modern city of Petersburg, and acted upon still more extensively at Carlsruhe.

The Obelisks (of which there are many preserved) may be classed among the greatest antiquities of Rome, and certainly are of the number of those whose history is best attested. The one here represented is the same which was erected at Heliopolis in Egypt, by the command of Psemmis, about six hundred years before the Christian era, and is covered with deeply engraved hieroglyphical characters. It was transported to Rome as an Egyptian trophy, by Augustus, and placed in the centre of the Circus Maximus, being called, as we learn by the ancient inscription on its pedestal, the obelisk of Augustus. Some medals also of the age of Trajan are still in existence, where it makes a conspicuous figure; they were probably struck at the time when he undertook the repairs of the Circus. On account of its enormous weight, for it is together with its pedestal upwards of eighty feet in length, it would never have been removed from the mass of ruins in which it had fallen, but for the skill and perseverance of Domenico Fontana, the architect of Pope Sixtus V., the same artist whose ingenuity had, a short time before, moved the stupendous obelisk which now adorns the area in front of St. Peter's: this last undertaking excited the admiration of all Europe, and was thought so highly of by his sovereign, that, in the true spirit of Papal magnificence, he created him Chevalier of the Golden

Spur, raised him to the rank of the nobility, and conferred upon him and his heirs an annual pension of two thousand crowns.

The part of modern Rome which appears in this View, stands on the ancient site of the Campus Martius, which reached from the foot of the *Monte Pincio* to the banks of the Tiber, and was only taken within the walls of the city during the reign of the Emperor Aurelian.

In the distance, on the right, the eye is arrested by the dome of the Basilica of St. Peter, and the long stretched lines of the Vatican galleries. On the left appears the Janiculum, being a part of the range of high grounds that bound the city on the east: its sides are covered by the groves of the Corsini gardens, and those of other villas in that direction, the eye ranging as far as the gardens of the Pamfili Doria. The summit of the hill is crowned by the stone pines, whose graceful forms may be noticed among the features of the country most striking to a stranger.

Eustace, vol i. c. 10. vol. ii. c. 1.

ROME.

BRIDGE AND CASTLE OF ST. ANGELO, ON THE TYBER.

HERE the Campus Martius joined the river Tyber; and many a lively scene of classical story presents itself to the imagination. Both the banks, however, and the plain itself, are now covered with the houses of modern Rome, while only one relic of antiquity occurs to the view, and that so altered and transformed as scarcely to bear a trace of its ancient character. The Castle of St. Angelo was once the Mausoleum of the Emperor Adrian; an elegant *rotondo*, encircled with colonnades and statues, as it is represented in the engravings made after the works of G. Paolo Panini. Twenty-four pillars of *pavonazzo* marble, now placed in the Basilica of St. Paul *without the walls*, are said to have been taken from hence by the pious class of christian spoliators; and it is believed that the greater part of the statues were thrown into the river by the Goths, on their first taking possession of it as a fortress. The massive strength of its walls, together with its commanding situation, had rendered it an early object of military attention; and Belisarius was the first to avail himself of the advantages it offered. In the tenth century we find it occupied by the rebel Crescentius; and when again returned to the hands of the popes, constantly made use of by them as a place of refuge in case of need; for which purpose a long corridor has been constructed, communicating with the palace of the Vatican, in order to secure a passage at all times. The siege of Pope Clement VII. in the castle of St. Angelo, by the Emperor Charles V. is perhaps the most interesting period of its history.

The castle, as well as the bridge below, formerly bore the name of *Elio*, from Ælius Adrian: this was changed for their present designation, in consequence of the miraculous vision seen by Pope Gregory in the year 593. A plague was then raging throughout Rome; and he, having dreamt one night that he saw an angel standing on the castle, in the act of sheathing a sword, hailed the omen as betokening the staying of the plague; and it so fell out that his expectations were shortly after verified. The figure of an angel in this attitude, surmounts the edifice; some authors, however, refer the story to an apparition of St. Michael in the preceding century.

BRIDGE AND CASTLE OF ST. ANGELO.

This bridge was the scene of a melancholy accident in the fifteenth century. The plenary remission of sins, which had before been promised by Pope Boniface to all who attended the jubilee, attracted so great numbers, that the festival was at this time renewed, after an interval of fifty years, instead of an hundred, as originally established: and the press of the crowd rushing to St. Peter's on one of these occasions, was such, that the ballustrade of the bridge was forced away, and one-hundred and seventy-two of these wretched devotees perished in the river.

Its present decorations were added by Clement IX. from the designs of Bernini, consisting of ten marble statues, carrying representations of the various instruments of our Saviour's sufferings: the nails, the cross, the lance, the scourges, the crown of thorns, &c.

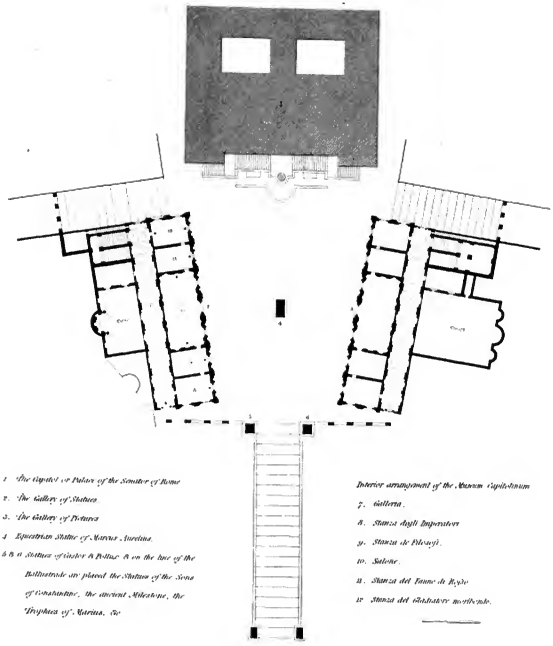
The dome of St. Peter's appears in the distant part of the view; and it may be worth while to remark the magnificent spectacle presented from this spot on the evening of St. Peter's day; when the dome is illuminated on the exterior, and at a given signal, between four and five thousand rockets are discharged from the castle of St. Angelo.

Eustace, ii. c. 1. *Forsyth*, p. 145.

PLAN OF THE

PLAN OF THE

Modern Capitol or the Museum Capitolinum at Rome.



1. The Capitol or Palace of the Senator of Rome
2. The Gallery of Statues
3. The Gallery of Pictures
4. Equestrian Statue of Marcus Aurelius
5 & 6. Statues of Castor & Pollux & on the line of the Balustrade are placed the Statues of the Sons of Constantine, the ancient Milestone, the Trophies of Marius, &c

Interior arrangement of the Museum Capitolinum

7. Galleria.
8. Stanza degli Imperatori
9. Stanza de Filosofi.
10. Salone.
11. Stanza del Fauno di Rosso
12. Stanza del Gladiatore morente.

The dark marks the spot from whence the View is taken

Drawn by James Silvestri

Drawn by Barry Wilson

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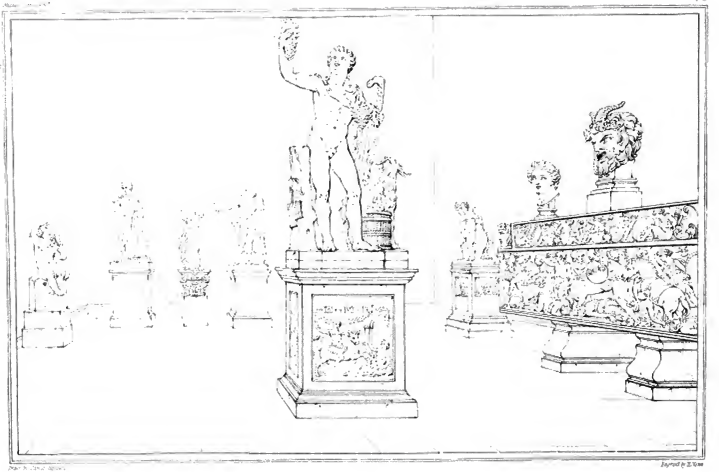
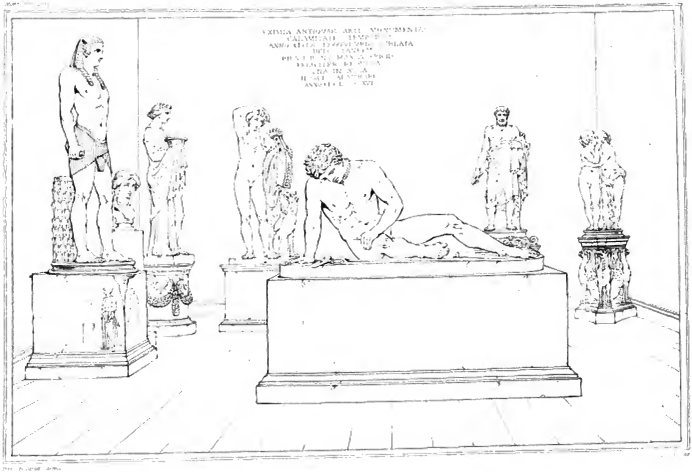




PLAN OF THE MODERN CAPITOL.

The Capitol, from that sort of reverence that is sometimes attached to locality, has been preserved as the seat of the municipal magistracy of Rome; and we may trace, in the titles and forms adopted by this body, an ambitious wish of preserving the remembrance of their illustrious progenitors. Of the three buildings marked in the ground plan, that in the centre is the Palace of the Senator of Rome; for the modern senate consists of one member alone, whose office is chiefly judicial. The building on the right, a work of the sixteenth century, is the Palace of the three Conservators, who stand next to him in rank, and adorned with a classical inscription in the Latin language. *S. P. Q. R. majorum suorum præstantiam ut animo sic re, quantum licuit, imitatus, deformatum injuria temporum capitolium restituit, Prospero Buccapadulio, Thoma Cavalerio curatoribus; anno post urbem conditum,* 2320.

In this building and the one opposite, called the Museum, are preserved all the treasures of art and relics of antiquity which are the property of the city: in the former is a considerable gallery of pictures; and amongst other curiosities, the bronze statue of the Wolf of Romulus, that was struck by lightning at the time of the death of Julius Cæsar. In the latter is a gallery, containing many of the rarest specimens of Grecian and Roman sculpture, together with the fragments of the celebrated plan of Ancient Rome, carved in alabaster, which anciently formed the pavement of the Temple of Romulus. Two of the saloons of this building are given in the Plates.

The whole of the architecture surrounding this area, together with the steps forming the ascent, was executed by Giacomo della Porta, after a design of M. A. Buonaroti, and its general effect, in spite of the numerous blemishes discernible to a critical eye, is grand and imposing in the extreme. The stranger however in vain seeks for that description of scenery which the name of the Capitol naturally suggests to the imagination.

STANZA DEL FAUNO DI ROSSO.

The Hall of the Faun, of red marble.—The statue from which this name is given appears in the centre, and was brought from the Villa Adriana at Tivoli.

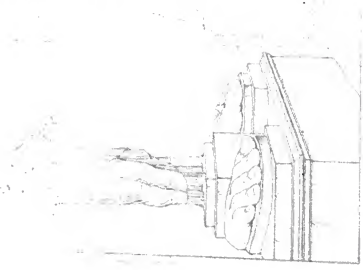
PLAN OF THE MODERN CAPITOL.

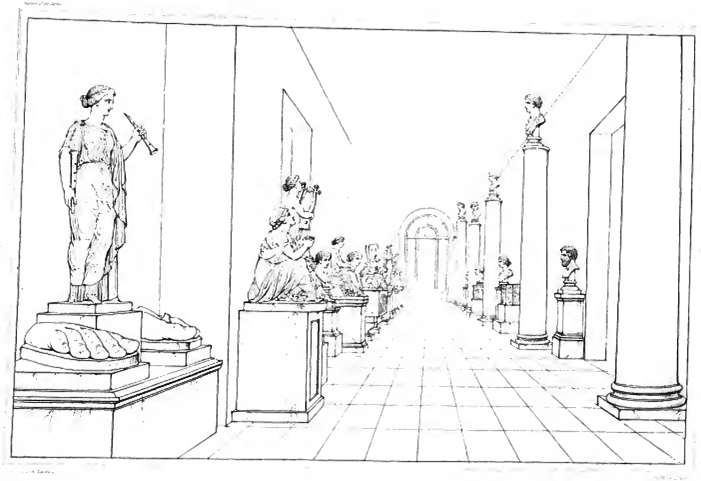
On the left is a boy playing with a mask: then follow in succession a faun with a flute, Innocence with a dove, Cupid bending his bow, a boy and swan, an unknown bust, and a Bacchanalian head; the two last standing on a sepulchral monument ornamented with a bas-relief, representing the battle of Theseus and the Amazons.

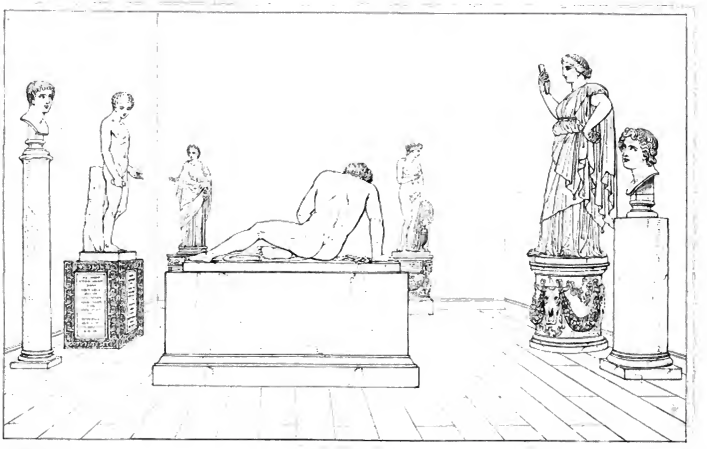
STANZA DEL GLADIATORE MORIBONDO.

The dying Gladiator on his shield is in the centre. On the left is a figure of Antinous in Egyptian costume, deified by Adrian. The other figures are those of an Apollo with a lyre; Zeno, founder of the Stoics; Cupid and Psyche, &c. The inscription on the wall alludes to the restoration of these works of art to Rome during the reign of the present Pope, after their seizure by the French government.

Eustace, vol. i. c. 10. *Forsyth*, p. 206.







MUSEUM OF THE CAPITOL.

GALLERIA.

On the left appears Euterpe, with a pipe in her hand: this statue was found in the territory of Tivoli; on each side is placed part of the foot of a colossal statue in marble; similar fragments are frequently disinterred in the neighbourhood of Rome. Next is a Grecian statue of a *Menad*, or priestess of Bacchus, holding a vase, crowned with ivy; the head-dress is that appropriated to women of a middle age in life. The next figure is an Apollo with a lyre.

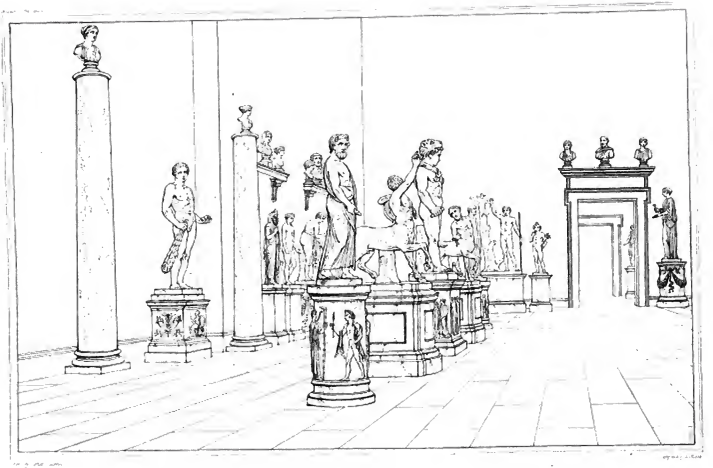
On the opposite side of the gallery are columns, some of cipolline marble, and others of alabaster, varying from eighteen to twenty feet in heighth: they are surmounted by busts of different personages.

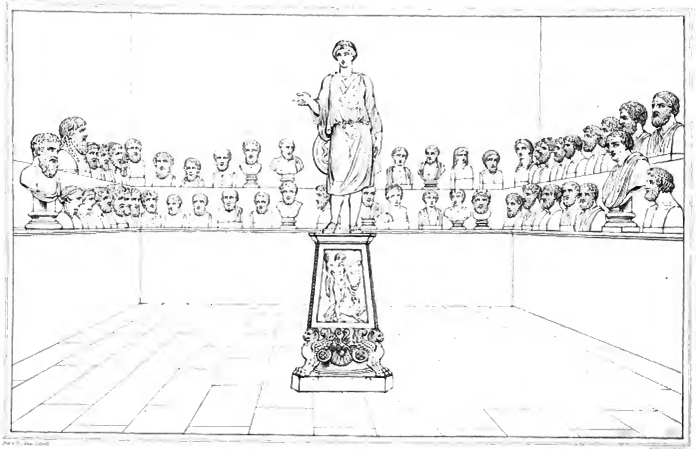
SALOON OF THE DYING GLADIATOR.

This figure is said by the connoisseurs to represent an hero dying on the field of battle, since it has no points in common with the representations which are left us of the ancient Gladiators. The right arm has been restored by a modern sculptor in the sixteenth century.

On the left is an head of M. Bratus, raised upon a column of Egyptian breccia: next is Antinous, the favourite of Adrian, standing upon a sepulchral stone: this figure is of marble of Luni or Carrara; part of the arm in advance, as well as of the left leg, are modern. Next is a Flora, found in the Villa Adriana. Next is a figure, commonly called the Venus of the Capitol; it was found near the Suburra. Next appears a semi-colossal statue of Juno, formerly belonging to the Cesi family: then follows an head of Alexander the Great, on a semi-column of breccia.

Eustace, vol. i. c. 10. *Forsyth*, p. 206.





IL SALONE.

The two columns on the left of this saloon are twenty-two feet in height, and formed of the marble known under the name of *giallo antico:* they were found in the sepulchre of Cecilia Metella.

The statues in the centre are as follows:—a Jupiter of black marble, armed with a thunderbolt, standing upon an ancient altar, on the side of which appear a priest, Apollo, and Diana Lucifera, carved in bas-relief: both the altar and statue were found at Antium.

The next in succession is a figure of a centaur of the same material; and we are told by an inscription on the base, that it is the work of the Greek sculptors Aristeas and Papias: it was found in the villa Adriana at Tivoli.

The third, which is of basalt, is supposed by some to represent a young Hercules, and by others, his son, the hero Aventinus: it was discovered, as we learn from Flaminius Vacca, in the vineyard of one Maximus, upon Mount Aventine, and by him sold to the Roman state for a thousand ducats. On the sides of the pedestal, which is very beautiful, are represented the birth of Jupiter, the deceit practised by Rhea upon Saturn, his receiving nourishment from the goat Amalthea, and his exaltation to the throne, where he is surrounded by the gods acknowledging him as their king.

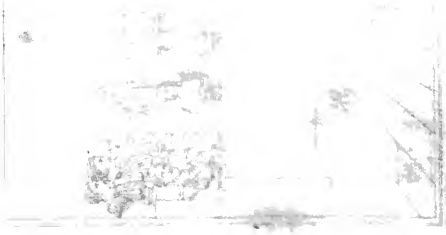
STANZA DEI FILOSOFI.

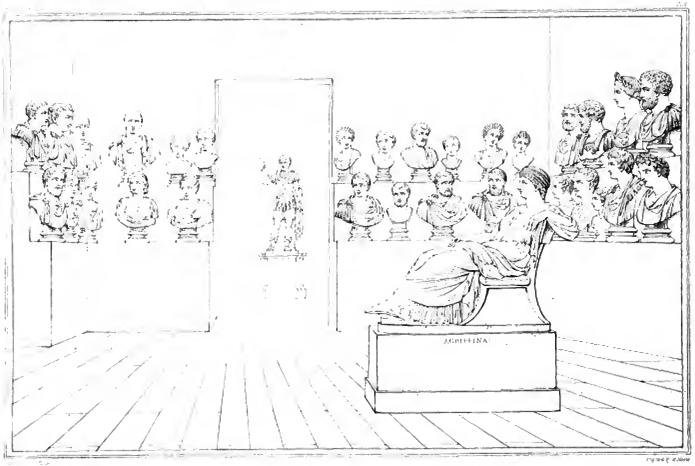
Here we are presented with a numerous series of busts of the philosophers, poets, and other illustrious characters, both of Greece and Rome. Homer and Virgil, Aristophanes and Terence, Sappho, Pindar, &c. Socrates, Carneades, Aristides, Seneca, Theophrastus, Archimedes, Asclepiades, Apuleius, Lysias, Isocrates, Cicero, Epicurus, &c. Alcibiades, M. Aurelius, Hiero of Syracuse, Aspasia, Cleopatra, Massinissa, &c.

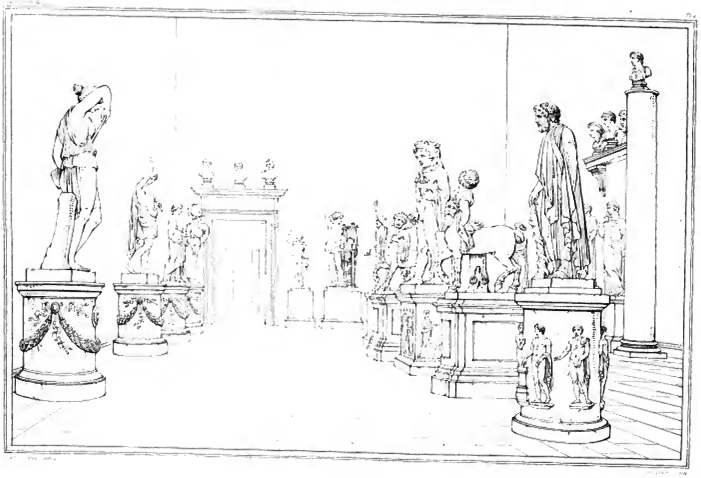
In the centre is a statue of one of the twelve Camilli; it is placed on a very elegant triangular altar, ornamented with bas-reliefs, and was brought hither by Pius VII. in the year 1816. The name Camillus was a term borrowed by the Romans from the ancient Etruscans, and given to those youths who were

destined to act as serving-men or assistants to the priests in conducting the ceremonies of the sacrifice: they are usually represented with a short tunic, girt about the middle of the body, as adapted for the better discharge of their office, and may be observed habited in this fashion in the sculpture on the column of Trajan, and many other ancient bas-reliefs.

Eustace, vol. I. c. 10. *Forsyth*, p. 206.




MINERVA



STANZA DEGLI IMPERATORI.

Hall of the Emperors. In the centre is the figure of Agrippina, the mother of Germanicus, the same from which Canova has adopted the general air and attitude in the celebrated statue which he made of *Madame* Maria Letizia, the mother of Buonaparte.

On the walls are busts of the Roman Emperors, with various members of their families, arranged in chronological order.

A statue of Marcus Aurelius appears through the opening of the door.

IL SALONE.

The Saloon. On the left is an Amazon bending her bow; next to her an Amazon wounded; then, one of the Muses; then, Minerva: at the bottom of the saloon a Faun with an apple; an Apollo, with a lyre resting on a tripod with a serpent wreathed within; then on the right hand Jupiter with the thunder-bolt; a statue in black marble, standing on a round altar ornamented with reliefs, both were discovered at Antium; a Centaur of the same marble executed by Aristeas and Papias, as is seen by an inscription upon the base; a young Hercules carved in basalt, found on Mount Aventine; a Centaur with his hands bound; a statue of Esculapius, mounted on a round altar, with a bas-relief of six figures representing a sacrifice.

Eustace, vol. i. c. 10. *Forsyth*, p. 206.

ROME.

THE ROMAN FORUM, FROM THE TOWER OF THE CAPITOL.

HERE is presented the site of the ancient Forum surrounded with many of the most remarkable relics of Rome: much dispute, however, has arisen on the subject of its former limits, while a degree of uncertainty prevails with regard to the original destination of these several edifices. The three columns on the right sometimes have been considered as the ruins of the temple of Castor and Pollux, at others, of Jupiter Stator, at others, of the Comitium for the assemblies of the people. The excavations lately made at their base, by the order of the government, have discovered some remains of buildings at the depth of fourteen feet below the surface of the soil, which was about the level of the ancient Forum: they have as yet only afforded fresh food for conjecture. Immediately behind, is the modern church of S. Maria Liberatrice, above which rises the Palatine Mount, now covered by the deserted gardens of the Farnese family; their front towards the Forum is after the design of M. Angelo. At the extremity of this appears the triumphal arch of Titus, ornamented with *bas-reliefs* representing his victories over the Jews. Behind this is the arch of Constantine. Crossing the open space to the left, we come to an Olivetan convent and the ruins of a temple, in this point of view concealed by the modern church of S. Francesia Romana it has been; sometimes ascribed to the Sun, and sometimes to Venus and Rome. Beyond, rise the stupendous ruins of the amphitheatre of Vespasian, commonly called the Coliseum; a little above we see the palace and church of St. John in Laterano, near which are some remains of a branch of the Claudian aqueduct: in the distance appears the town of Palestrina and the range of hills that bound the Campagna on the south, terminating in the Alban Mount.

Returning by the left side of the view, we see, immediately below the Coliseum, three arches of the temple of Peace, which was raised by Vespasian out of the buildings forming the entrance to the Golden Palace of Nero; a little lower down is the cupola of the reputed temple of Remus, now SS. Cosmas and Damianus; and next to it is the temple of Antoninus and Faustina, now S. Lorenzo in Miranda.

THE ROMAN FORUM, &c.

The Via Sacra, by which the Roman Generals and Emperors passed with their triumphal processions on the way to the Capitol, was upon the line of the avenue intersecting the open space in front: and perhaps an extract from Plutarch, describing one of the most magnificent *spectacles* of this sort, may not be unacceptable. It is that of Paulus Emilius, the conqueror of Perseus, King of Macedonia:

"This triumph lasted three days: on the first, which was scarce long enough for the sight, "were to be seen the statues, pictures, and images of an extraordinary bigness, which were "taken from the enemy, drawn upon seven hundred and fifty chariots. On the second was "carried in a great many wains the fairest and the richest armour of the Macedonians, both of "brass and steel, all newly furbished and glittering.—After these waggons loaded with armour, "there followed three thousand men, who carried the silver that was coined, in seven hundred "and fifty vessels, each of which weighed three talents, and was carried by four men. On the "third day, early in the morning, first came the trumpeters, who did not sound as they were "wont in a procession or solemn entry, but such a charge as the Romans use when they "encourage their soldiers to fight, &c. Then Perseus's chariot, in which his armour was placed, "and on that his diadem: and after a little intermission, the King's children were led captives, "and with them a train of nurses, masters, and governors, who all wept, and stretched forth "their hands to the spectators, and taught the little infants to beg and intreat their compassion. "After his children and attendants, came Perseus himself, clad all in black, and wearing "slippers, after the fashion of his country: he looked like one altogether astonished and "deprived of reason, through the greatness of his misfortunes, &c. After these were carried "four hundred crowns all made of gold, and sent from the cities by their respective ambas-"sadors to Emilius as a reward due to his valour. Then he himself came seated on a chariot "magnificently adorned (a man worthy to be beheld even without these ensigns of power;) he "was clad in a garment of purple interwoven with gold, and held out a laurel branch in his "right hand. All the army in like manner, with boughs of laurel in their hands, and divided "into bands and companies followed the chariot of their commander, some singing odes "(according to the usual custom) mingled with raillery, others, songs of triumph and the "praises of Æmilius's deeds, who was admired and counted happy by all men, yet unenvied "by every one that was good."

Eustace, l. c. x. xi.

[illegible]
much [illegible]
[illegible]
[illegible]
also [illegible]
who [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

On the left side of the area was the [illegible], or [illegible]
[illegible] processions [illegible] on their way to the [illegible]
the temple of Sat[illegible]
[illegible]ded by Romulus.

On the right side [illegible]
stood the Comitium
between it and the [illegible]
scale [illegible]
[illegible]
[illegible]
[illegible]

Immediately above the Comitium rose the [illegible]
[illegible]anders wanted until presented to the Senate. [illegible]
[illegible] Hostilia, or ancient place of assembly, [illegible]
[illegible] originally the curia of Tullus Hostilius was [illegible]
[illegible] and again, we find mention of the curia of Augustus [illegible]
[illegible] on the same side of the Forum, near the [illegible]
[illegible] upon all the sides of the great military roads [illegible]
[illegible].

FORUM ROMANUM.

The area presented in this View bore in ancient times the name of the Forum: much dispute indeed has arisen as to its precise extent, but it appears probable, upon considering the arguments produced on both sides, that it terminated near the spot exhibited in the foreground of this picture. There were also other forums in Rome like this, dedicated to public business, some of which were larger, and better accommodated to the reception of the increasing population of the city. This place, however, had been in early times destined to that purpose by Romulus and Tatius, and having continued in use from their day, not only during the existence of the Regal government, but also under that of the Republic, was looked upon with higher veneration; and while the others bore the particular name of their founder, or were called from other incidental circumstances, was distinguished alone by the general title of the *Forum Romanum*.

On the left side of the area was the *Via Sacra*, or road by which the triumphal processions passed on their way to the Capitol. Above this way were seen the temple of Saturn (erected by Tatius the Sabine), that of Janus Quirinus (founded by Romulus), and the Basilica of Paulus Emilius.

On the right side were the temples of Vesta and of Castor; and next to them stood the Comitium. This was a place somewhat elevated above the general level of the Forum, where the people assembled to elect various officers of the state. Near to this were the ancient Rostra, whence the public harangues were made, deriving their name from the *beaks* of bronze with which they were adorned, being the trophies of the first naval victory which the Roman citizens had achieved.

Immediately above the Comitium arose the *Græcostasis*, where the foreign ambassadors waited until presented to the Senate; adjoining to which was the Curia Hostilia, or ancient place of assembly for that venerable body. This latter edifice, originally the work of Tullus Hostilius, was renewed by the Dictator Sylla, and again, we find, rebuilt in the reign of Augustus Cæsar. Beyond these buildings, on the same side of the Forum, stood the *Milliarium aureum*, a pillar from whence all the miles of the great military roads were computed and measured.

FORUM ROMANUM.

In the centre of the Forum was the lake of M. Curtius, the site of which was marked in latter ages by the colossal statue of the Emperor Domitian.

" *Campo Vaccino*, the modern denomination of the ancient Roman Forum, by a singular coincidence, shews that time had accomplished the repented vow of Totila, " who said that he would make Rome a sheep-walk, μηλόβοτον." " The Forum was the cow-field in the beginning of the fifteenth century, and the sacred precincts are usually known by no other name to this day." *Hobhouse's Illustrations.*

The three columns standing in the front of this View are by some supposed to have belonged to the temple of Jupiter Stator, by others to that of Castor, and by others again to the ancient edifice of the Comitium. The church on the left is the S. M. Liberatrice. In the more distant part of the centre of the picture appear the buildings of the Capitol: in front of which may be traced in succession, the ruins passing under the name of the Temple of Concord, those of Jupiter Tonans, the Column of the Emperor Phocas, and the triumphal Arch of Septimius Severus. Round the last of these an excavation was made, under the late French government, to the depth of about twelve feet, being carried to the level of the ancient Forum. A low circular wall has been constructed, in order to protect it from the falling in of the rubbish, and it is by this means exhibited to the view in its full and original proportions. Still further on the left is the Church of S. Adrian. Between these two edifices is seen the front of a small church, under whose pavement are two dark cells, pointed out by the *Ciceronè* as part of the ancient prison called the Tullianum or Mamertinum; where also, it is added, that St. Paul was placed during his confinement at Rome.

The excavations near the three columns in the foreground were undertaken at the expense of the Papal government, and placed under the direction of the Abate Fea.

Eustace, vol. II. c. 5. Forsyth, p. 143.

ROME, FROM THE FARNESE GARDENS.

The Farnese Gardens were formed by Paul III. (who belonged to that family) upon the Palatine Mount, and were adorned with elegant portals on the side of the Campo Vacino, after a design by Vignola: within, was an elegant *casino*, with double flight of steps, designed by Michael Angelo: there were besides long straight alleys of evergreens, statues, fountains, and the usual accompaniments of gardens fashioned upon the Italian mode. Since the accession, however, of the family to the throne of Naples, they have lain in a dilapidated and neglected state, and are now let out to small tenants, and the ground is cultivated with vines and vegetables, and other produce, for the market of the city.

From this point is afforded a very interesting prospect of Rome, being situated, as it were, in the heart of the ancient city. Immediately below, is the Campo Vaccino, or forum, through which the triumphal processions passed on their way to the Capitol. In the middle distance on the left, the first object that presents itself is the church and convent of Araceli, standing on the northern side of the Capitoline hill: below this appears part of the triumphal arch of Septimius Severus, and close to it the cupola and part of the façade of the church of St. Martin, belonging to the Academy of Roman Painters called after the name of their patron, St. Luke. It was given to them by Sixtus V. in the course of the sixteenth century; but afterwards rebuilt at the cost of the Barberini family, upon a design of Pietro da Cortona. Next to this is the little church of St. Adrian, built on the remains of an ancient temple of Saturn, some parts of its walls being still to be distinguished. This church is worthy of veneration from its antiquity, for we learn that it was counted among the ancient deaconries of Rome so early as the year 600: but it was rebuilt in the seventeenth century by the *General* of the Order of Mercy.

The next edifice that attracts attention, following the line of the ballustrade, is the church of St. Lorenzo in Miranda, so named on account of the marvellous antiquities by which it is surrounded: in the front are ten marble columns, with their entablature entire, originally forming the portico of the Temple of Antoninus and Faustina, as we are informed by the inscription yet remaining: still the usual uncertainty which belongs to the Roman ruins is attached to this example also; for we find that there were two Antonines, and two Faustinas,

recorded in history. The story of the next building, whose shape is partly discernible in the corner of the view, is equally doubtful; it is the church of St. Cosmas and Damianus, "which (to use the words of Mr. Hobhouse) was once set down to Castor and Pollux, then to the goddess Rome, afterwards to Romulus and Remus, then to Romulus alone, then to Remus alone. The round vestibule is ancient, as are the bronze doors, although they did not originally belong to this structure, but were added by Pope Adrian I. together with the porphyry columns." *See the Illustrations to Childe Harold.*

On the right, in the line above, is a brick tower, vulgarly called the Tower of Nero, and from whence it is fabled that he viewed the conflagration of Rome: it is however one of these towers that were commonly erected during the feudal times, as places of refuge and strength: on the left appear the columns of Trajan and Antoninus—

> where apostolic statues climb
> To crush the imperial urn, whose ashes slept sublime. Childe Harold, IV.

Eustace, vol. II. c. 11. Forsyth, p. 129.

RUINS OF THE PALACE OF THE CÆSARS ON THE PALATINE HILL.

The same Palatine Hill on which Evander dwelt, on which the infant Romulus was exposed, and on which he afterwards raised the first walls of Rome, became in a succeeding age the proud seat of the sovereigns of the Empire: and such was the magnificence with which their residence on this spot was decorated, that the name of Palace, borrowed from thence, has ever since been used to designate the mansions of the great and wealthy, in almost every European country.

Augustus, Tiberius, Caligula, and Claudius, each contributed in their several reigns to its embellishment as well as enlargement: but it was to the Emperor Nero that it owed its chief celebrity, who rebuilt the whole after it had been consumed in the fire of Rome, on a plan so gaudy and sumptuous, as to have occasioned it to be called (not undeservedly) by the name of the *domus aurea*. The scale of the proportions of the edifice were no less imposing than the richness of its ornaments, and may be imagined from the fact, that it contained three several porticoes, each upwards of a mile in length, and that the vestibule was of dimensions large enough to contain a statue of the Emperor, being an hundred and twenty feet in heighth.

Nothing however is now left except some stupendous ranges of arcades, such as that in the foreground of this view, which rising one over another, occupy the whole of the side of the hill on the south, and seemed to have formed the substratum of this once magnificent pile of buildings. The whole is now overgrown with trees and shrubs in rich luxuriance, and it forms a ruin whose features are perhaps unparalleled elsewhere, either in interest, grandeur, or beauty. The words of a modern author may be quoted, as giving a faithful and animated picture of the present wild and neglected appearance of this spot. "Your walks in the Palatine ruins, if it be one of the many days when the "labourers do not work, will be undisturbed, unless you startle a fox in break-"ing through the brambles in the corridors, or burst unawares through the "hole of some shivered fragments into one of the half buried chambers which "the peasants have blocked up to serve as stalls for their jack asses, or as huts "for those who watch the gardens."

RUINS OF THE PALACE OF THE CÆSARS.

In the distance on the right appears the convent of Sta. Balbina, seated on a picturesque eminence amidst the gardens, with which this part of Rome within the walls is entirely occupied: in the centre are the ruins of the baths of Caracalla: still beyond may be seen the remains of aqueducts stretching their long lines over the Campagna towards the Alban Hill.

Forsyth, p. 128. *Eustace*, vol. iii. c. 6.

Hobhouse's Illustrations of Childe Harold, p. 212.

VIEW FROM MONTE TESTACCIO.

The Monte Testaccio is an hill situated in the valley between Mount Aventine and the banks of the river Tiber, and which has been formed (as indeed its name denotes) by the constant accumulation of fragments of pottery of every description, having become, it seems, for many ages, the common place of deposit. Its base is nearly a quarter of a mile in circumference, and its heighth is upwards of an hundred and fifty feet; nor ought its size to appear extraordinary, when we take into consideration the very extensive use made by the Romans of vessels of pottery, using them instead of casks for wine, oil, and liquors of all sorts, as well as employing them largely in their baths and in their sepulchres. This mound is now chiefly famous for the remarkable coolness of the grottoes excavated in its sides, which are hired by wine merchants for the preservation of their stock.

The Pyramid rising in the centre of the View annexed, is the Mausoleum of Caius Sestius, a man who in his day was Tribune of the people, Prætor and Septemvir; and thus far was made known to posterity by a few letters inscribed on his monument. No farther particulars, however, of his story have reached us, though it has been surmised (not without reason) that he is the identical C. Sestius mentioned by Seneca as "a flatterer of the Augustan court, who "was publicly scourged by the order of M. Cicero, the son, for presuming to "defame his father in his presence."*

We are informed likewise by the inscription, that the pyramid was completed in three hundred and thirty days, at the charge of Cl. Mela and Portius, the heirs of C. Sestius, in conformity with the injunctions of his last will and testament; and being erected in the time of Augustus, when we find that obelisks and idols and various other importations from Egypt gave a turn to the prevailing fashion, it need not be a matter of surprise, that the form of a pyramid should be selected for a tomb. A low door is observable at the base, which communicates by a short passage with a chamber in the interior: the dimensions of this are eighteen feet by twelve in length and breadth, and its heighth thirteen: it is ornamented in the usual style with paintings in

* See Hobhouse's Illustrations of Childe Harold, p. 205.

stucco, from which engravings have been published by Bartoli; but the urn, which should have contained the ashes of the deceased, has been long since removed. On each side of the door stands an isolated column, formerly adorned, as appears by some fragments found beneath, with a statue of bronze.

The tombstones below are those placed over the graves of foreigners who have died at Rome, and as Protestants, or members of the Reformed Church, were excluded from the Roman Catholic cemeteries; they appear for the most part to have been those of persons from England.

The Gate of St. Paul lies immediately behind the pyramid, and the ancient walls of the city are seen branching out from it on either side, being part of the fortifications built by Aurelian, who first included Monte Testaccio and this valley within the precincts of Rome.

Above the apex of the pyramid is seen in the distance part of the Claudian Aqueduct: a little to the left are the ruins of the Baths of Antoninus, or, as they are sometimes named, of Caracalla. On the border of the picture, in the same direction, appears the *basilica* of *S. Giovanni in Laterano*. The range of mountains rising behind are those of the country of the Sabines.

Eustace, vol. i. c. 11.

ROME, FROM THE MONTE MARIO.

Monte Mario is an eminence situated on the north-west of the city; it is in fact a prolongation of the Janiculum, under which name it was anciently comprehended, together with the whole line of hills on the right bank of the Tiber. Its modern title, however easily associated with the celebrated adversary of the dictator Sylla, is derived from no classical source, but was given in consequence of its becoming the favourite retreat of one Mario Mellini, who lived in the reign of Sextus IV. and built an elegant villa upon it, not far from the spot whence this view was taken.

As there is no other point which so well commands the city of Rome, it will be worth while to point out the several objects of [illegible] from [illegible] on the left is seen the Basilica of the Lateran, the Monte [illegible] most towering, middle prominence [illegible] Basilica of St. Peter. This hill was [illegible] [illegible] [illegible] [illegible] [illegible] generally [illegible] [illegible] and the Tiber [illegible] [illegible] [illegible] [illegible] [illegible]

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As there is no other point which so well commands the city of Rome, it will be worth while to point out the several features of the picture. Immediately on the left is seen the church of the Trinita de' Monte, and one of the most favourite public promenades on the eminence called the Monte Pincio. This hill was not included in the ancient city of the republic, which lay indeed considerably to the right of this point; but the space between the Monte Pincio and the Tiber was occupied by the Campus Martius. Below are the two cupolas of the S. M. de Monte Sacro, and S. M. de Miracoli, standing in the Piazza del Popolo, at the entrance of Rome from the north: from thence may be traced the converging lines of the streets of the Babuino, and the Corso, or race-course during the Carnival, this being the chief or leading street in every Italian city. Pursuing the Corso (the lower of these streets) a little to the right, we come to the cupola of S. Carlo al Corso: above this are seen the long white lines of the Quirinal Palace and the Rospigliosi, and above them the church of Santa Maria Maggiore, one of the most splendid structures of the modern city, and honoured with the title of being one of the four patriarchal churches, and one of the seven basilicas of Rome.

Still onwards to the right appear the awful and stupendous ruins of the ancient Colosseum, or Amphitheatre of Vespasian.

> Arches on arches! as it were that Rome,
> Collecting the chief glories of her line,
> Would build up all her triumphs in one dome. Childe Harold, iv. 4.

Next, following the same direction, are seen the tower of the Capitol, and some of the modern public buildings belonging to the Roman municipality:

next, some churches and conventual buildings upon Mount Aventine, and below these is distinguished the Dome of the Pantheon. A little farther are several cupolas of various churches, amongst which is that of S. Andrea della Valle, celebrated for the paintings of Lanfranc and Domenichino. The Castle of St. Angelo, with its fortifications, is seen below, with part of the buildings of the Vatican, standing on the ancient site of the Circus and gardens of Nero: above, is the eminence of that part of the Janiculum, which was included within the city walls. Beyond, is the Campagna, terminated on the left by the Alban hills, and on the right by the sea.

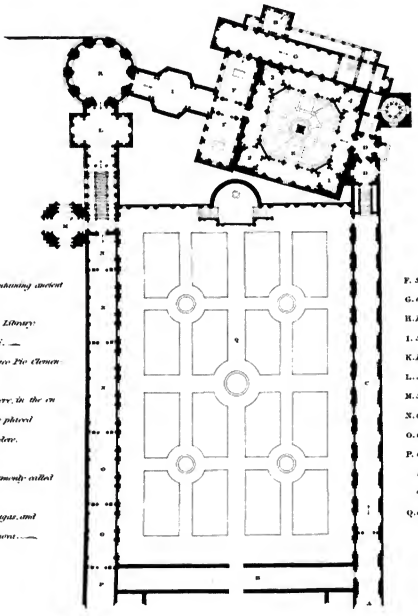
A panoramic view of Rome, from this spot, has been engraved and published by Sickler, accompanied with accurate descriptions of the several points delineated.

Eustace, vol. i. c. 12, &c. Addison.

Museum of the Vatican, Rome.

Published by the Art Union, No. 1 1847 by John Murray, Albemarle Street London

Plan of the Museum of the Vatican, Rome.



A. Entrance Gallery, containing ancient Inscriptions. —
B. Part of the Vitruvian Library.
C. Museo Chiaramonti. —
D. Entrance to the Museo Pio Clementino. —
E. Court of the Belvidere, in the recloved angles are placed
1. The Apollo Belvidere.
2. The Laocoon.
3. The Mercury, commonly called Antinous.
4. The Dorsers, Cowpas, and Dancejerms of Canova. —

F. Stanza degli Animali.
G. Galleria delle Statue.
H. Il Gabinetto. —
I. Sala delle Muse.
K. Il Rotonda. —
L. Sala a croce greca.
M. Stanza della Biga.
N. Galleria delle miscellanee.
O. Galleria dei Candelabri.
P. Galleria geografica, terminating in the chambers of the Raphael Tapestry. —
Q. Giardino della Pigna.

The dart marks the spot from whence the View is taken.

Drawn by James Holdsworth.

Engraved by Harry Willson.

Published as the Act directs Jan 1 1820 by John Murray Albemarle Street London

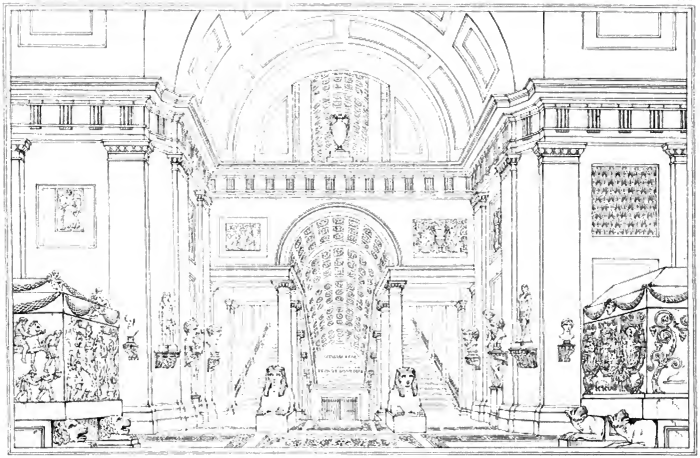
Drawn by James Stewart

Engraved by W. Wise

[illegible] great

Building at the Piraeus

[illegible] Athens, and Ionian Antiquities



Drawn by James Stuart Engraved by W. Rosse

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SALA A CROCE GRECA.

MUSEUM OF THE VATICAN.

The interior decorations of public buildings in Italy are splendid beyond description; and, from the richness of the materials which that country affords, are conceived in a style totally distinct from any specimens to be seen in our own. So far from limiting himself to the mere distinctions of light and shade produced by the forms of architecture, the artist endeavours to relieve the several parts and members by the force of colour; and instead of one monotonous surface, a thousand variations of tint are at once presented to the eye. The materials used, as granites, porphyries, marbles, &c. are, by nature, so broken in their particles, that they never offend by any inharmonious glare; yet their general brilliancy is sufficient to bear out, in effect, a considerable quantity of ascititious ornament; and the several parts thus harmonized by contrast, unite in composing an whole of inexpressible grandeur.

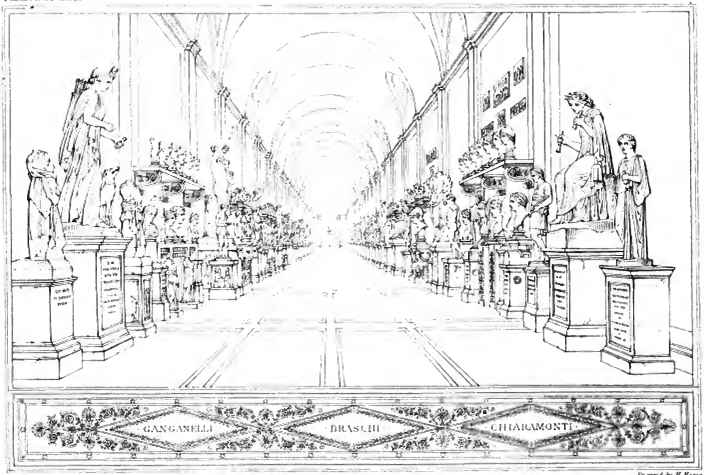
The *Sala a Croce Greca*, and the adjoining saloons, are beautiful examples in this style: above, are ceilings gilt in compartments, or ornamented with paintings from fabulous history; below, pavements inlaid with marble, enclosing mosaic work of various patterns; the intermediate space is filled up with forms and colours of marble or porphyry richly diversified, statues, busts, candelabra, vases; the whole backed by walls, with columns and pannels of granite, red and gray; these again surmounted with cornices, capitals, and bases of white marble or bronze: all arranged with perfect taste and judgment, so as to produce a coup d'œil unrivalled in any other palace in Europe.

The sphinxes on each side of the entrance, as represented in the first plate, are of gray: the two Egyptian idols, used as caryatides directly opposite, of red granite: these last were brought from the Villa Adriana, at Tivoli. The mosaic pavement in the centre is of Roman workmanship, and was discovered inthe last century near Frascati. The open doors disclose a part of the Sala Rotonda, a magnificent apartment, containing several colossal statues of Juno, Ceres, &c.; its centre is occupied by a porphyry vase, forty-one feet in circumference, standing upon a mosaic pavement, brought from the ancient baths at Otricoli.

SALA A CROCE GRECA.

The second plate represents the *Sala a Croce Greca*, viewed in the opposite direction. On one side is a colossal monument of red porphyry, that once contained the ashes of Helena, the mother of Constantine the Great, whose victories are represented on its surface in bas relief: on the other side is the monument of S. Costanza, the sister of the same sovereign, and was brought from the church bearing her name on the *Via Nomentana;* the columns of the staircase beyond are of granite, of *breccia corallina*, and of green porphyry: the ascending flight of stairs leads to the galleria de' candelabri, and a suite of saloons, stretching in one straight line upwards of a thousand feet; the descending flight, to the apartments of the library of the Vatican, which are of equal extent.

Eustace, vol. ii. c. 2.

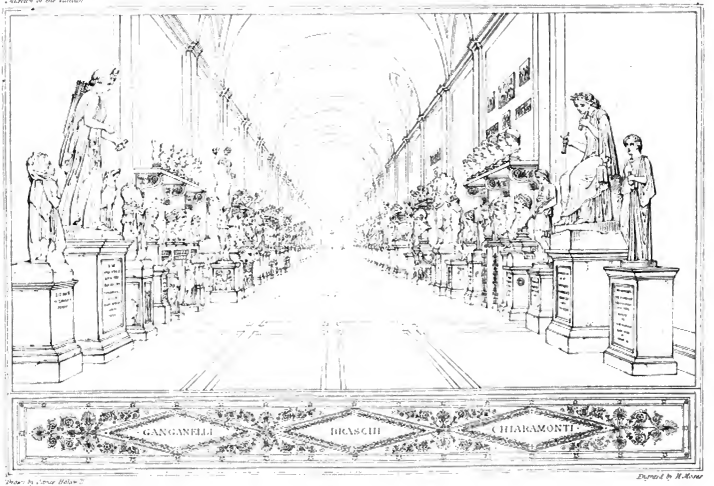


Drawn by James Holworthy. Engraved by H. Moses

Plans, Elevations, &c.

Published as the Act directs by Cadell & Davies, Strand, January 1, 1812.

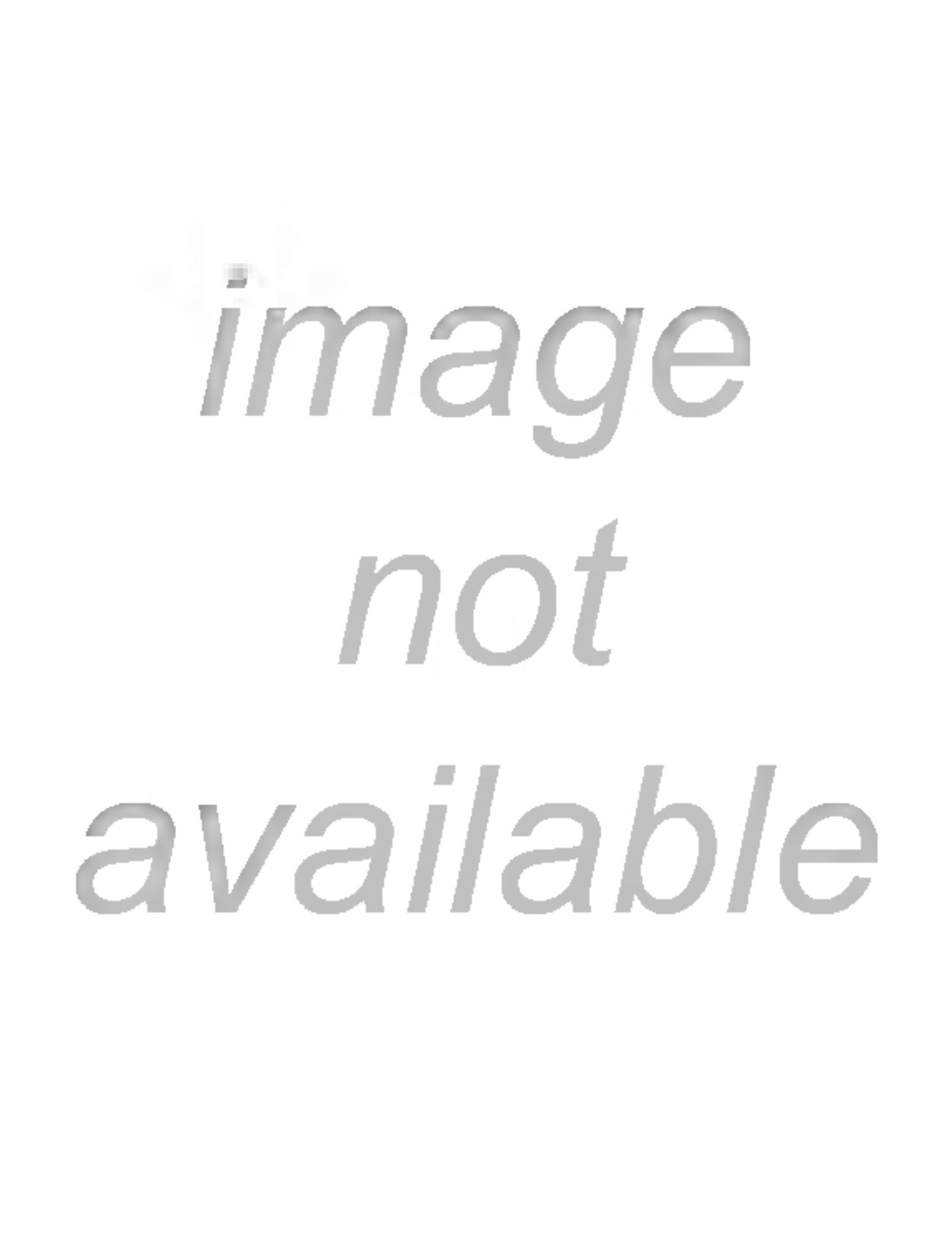
SALVA CORDE CHICA



Drawn by Thos. Hosmer

Engraved by H. Moses

Published as the Act directs 1st March 1820 by Thos. Hosmer 34 Fleet Street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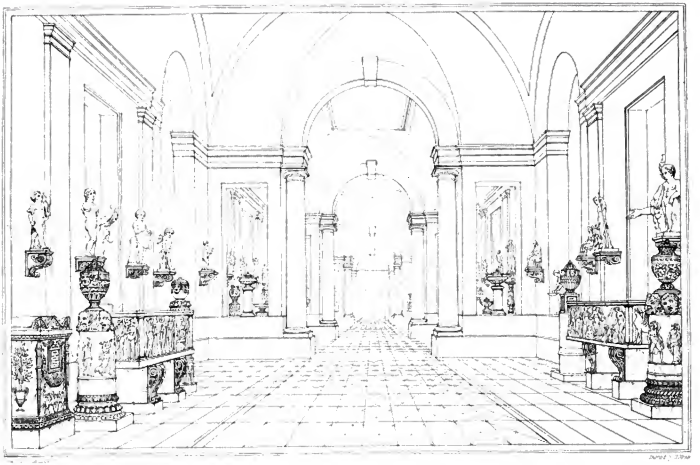
MUSEO CHIARAMONTI.

THE *Museo Chiaramonti* is named from the reigning Pope who made this addition, as well as that of the Gallery of Inscriptions, which precedes it, to the extensive range of the Vatican. It is filled with antique statues and reliefs; of which a vast accumulation constantly takes place, since none that are discovered within the limits of the city are allowed by law to be exported. On the right hand appears a nymph, in a recumbent posture, with some Bacchanalian boys; next a philosopher, two Muses, and various busts, in good style of sculpture; then a statue of Mercury between two Bacchanalians, Hygeia, a Faun, Esculapius, &c. The View is terminated by the saloon at the entrance of the Museum Pio Clementinum: in the centre of which is the famous *Torso*, commonly called that of Michael Angelo, either in consequence of the admiration he lavished upon it, or from its being discovered in an excavation made under his direction.

THE COURT OF THE BELVEDERE.

AROUND this court are disposed numerous bas-reliefs, together with ancient columns, baths, and sarcophagi of granite, porphyry, or marble. In the angles are four apartments, containing the most valuable statues in the Papal collection, and whose names are familiar to the world. In one is the statue of Mercury, or Meleager, commonly called the Antinous; in another, the group of the Laocöon; in another, the Apollo Belvedere; and in another, the Perseus, Creugas, and Damossenus of Canova.

Eustace, ii. c. ii. *Forsyth*, p. 199.

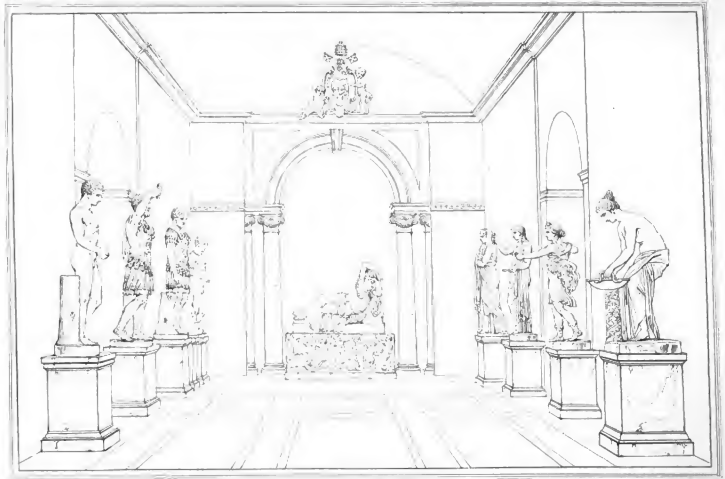


STANZA DEGLI ANIMALI.

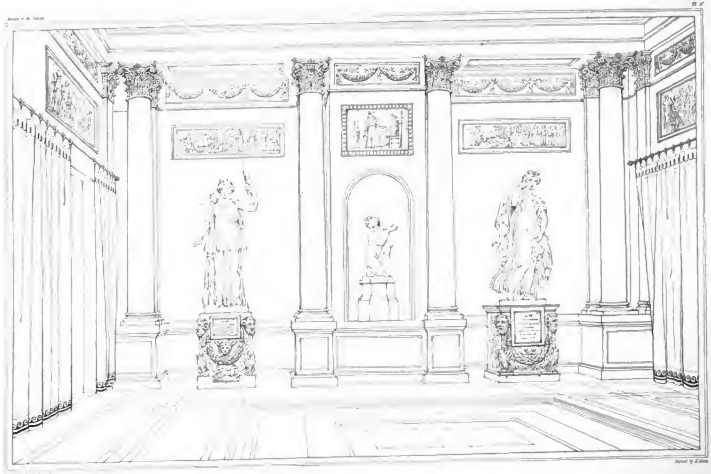
Two ranges of Ionic columns divide this spacious saloon on either side, leaving a passage in the centre: the pavement is of mosaic work, chiefly representing a variety of animals; around, on pedestals formed of altars, sarcophagi or semi-columns, are ranged figures of the lion, the dog, the stag, the horse, the crocodile, the toad, the hare, the dromedary's head, &c.: these are all beautifully wrought in basalt, in porphyry, in *rosso antico* or other marbles, white, green, or yellow: they are for the most part antique, but some (and those of a degree of merit scarcely inferior) are by a modern artist, Signor Franconi, of Rome. Here also are placed the celebrated allegorical figures of the Nile and the Tiber, and a very beautiful Grecian statue of Antinous or Meleager.

GALLERIA DELLE MISCELLANEE.

This gallery, which is distinguished by great architectural elegance and simplicity, contains a multitude of the smaller specimens of ancient art, some Etruscan figures, an Apis, an Isis, an Anubis and other Egyptian idols, a Ganimede, various Cupids, together with altars, sarcophagi, urns, &c. From hence the perspective leads through the Galleria de' Candelabri and the Galleria Geographica, to the Stanze di Raffaello, where are the fresco paintings of that great master.



Drawn by Edward Ashcroft Engraved by W. Ellis

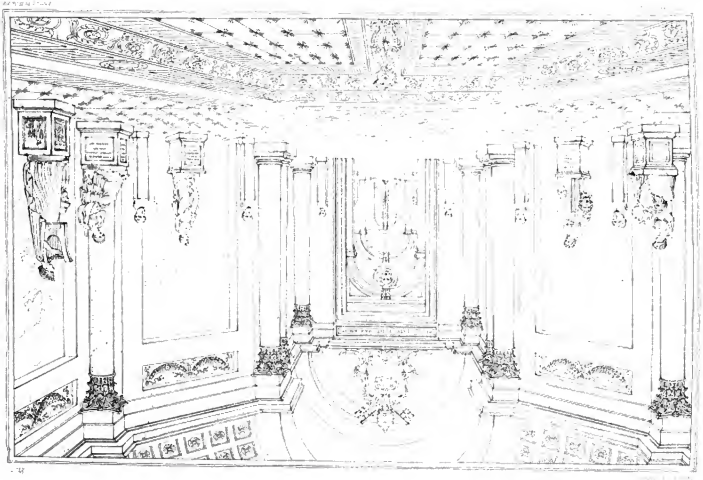


GALLERIA DELLE STATUE.

This collection of statues was first commenced by Clement XIV. but has since his day received large additions by the late Pius VI.; and these two Popes may be truly said to be the greatest modern benefactors to the Museum of the Vatican. At one end of the saloon is a colossal statue of Jupiter, at the other, as appears in this view, a celebrated figure of Cleopatra: the latter, however, as commonly the case, is known to the *virtuosi* under another name than that generally in use, and she is sometimes called a sleeping Venus and sometimes Ariadne. Among the figures standing on the side of the room, that of Diana on the left is highly worthy of remark: as indeed is an elegant and graceful one of a Roman female, at the end of the same row, enveloped in drapery. Any person conversant with the works of N. Poussin will recognise in her, one of his most favourite studies, and of which he makes frequent use in his compositions.

IL GABINETTO.

The cabinet is a small room communicating with the above and similarly rich in treasures of ancient art. This short sketch of the Galleries of the Vatican cannot be better closed than by a quotation from a celebrated work of the late Madame de Stael. *Le musée du Vatican—ce palais des statues, où l'on voit la figure humaine divinisée par le paganisme, comme les sentimens de l'âme le sont maintenant par le Christianisme. Corinne fit remarquer à lord Nelvill ces salles silencieuses où sont rassemblées les images des dieux et des héros, où la plus parfaite beauté dans un repos éternel semble jouir d'elle-même. En contemplant ces traits et ces formes admirables, il se revèle je ne sais quel dessein de la divinité sur l'homme, exprimé par la noble figure dont elle a daigné lui faire don. L'âme s'élève par cette contemplation à des esperances pleines d'enthousiasme et de vertu; car la beauté est une dans l'univers, et, sous quelque forme qu'elle se présente, elle excite toujours une émotion religieuse dans le cœur de l'homme. Quelle poésie que ces visages où la plus sublime expression est pour jamais fixée, où les plus grandes pensées sont revêtues d'une image si dignes d'elle!* Vol. II.



STANZA DELLA BIGA.

SALA DELLE MUSE.

In these plates are represented two of the saloons belonging to the Museum Pio Clementinum, or Museum of the Vatican.

The first takes its name from the Biga (or two-horsed chariot) occupying the centre; a piece of sculpture that gives a lively illustration of the ancient chariot race:

> Jamque humiles jamque elati sublime videntur,
> Aera per vacuum ferri, atque assurgere in auras. Virg. Georg. III.

The horses are of white marble (not bronze, as a recent tourist has erroneously described them), and one has been replaced by a modern artist, Sign. Frasconi of Rome. On the left stands the figure of a charioteer victor in the Circensian games; the palm is in his hand: in his girdle may be observed the knife intended to be used in case of necessity. On the right is a Discobolus. The cupola of St. Peter's appears through the window. In the four niches (one of which only is here seen) are Sardanapalus, a Roman sacrificing to the Gods, a Grecian warrior, and M. Sestus of Cheronea. The Apollo, commonly called the *sauroctonus*, with several other antique statues, is placed in this apartment.

The view of the *Stanza delle Muse*, or Saloon of the Muses, is taken from a point looking towards the court of the Belvidere, and is ornamented in the same magnificent style as the *Sala a Croce Greca* and the *Rotondo* before described.

TOMB OF CECILIA METELLA.

CECILIA METELLA was the daughter of Q. Metellus Creticus, and the wife of the wealthy Crassus, who erected a tomb to her memory so magnificent in its kind, that it seems to have become a model, in after times, for the mausolea of the greatest of the Roman emperors: the inscription yet remains:

CÆCILIÆ. Q. CRETICI. F. METELLÆ. CRASSI.

The walls are upwards of thirty feet in thickness, leaving a small circular space in the centre, where her ashes were deposited in an elegant *sarcophagus* of Grecian marble: this was left unmolested till the days of Pope Paul III., who ordered it to be removed to the Farnese Palace, in the building of which he was then occupied, and where it is still preserved.

But little remains that can serve to indicate the original termination of this edifice; the basement, which was square, was broken up by Pope Urban VIII., and used in the construction of the *Trevi* Fountain at Rome. Above is seen an elegant frieze, ornamented with *ox-head* metopes, whence the building is known among the common people by the name of *Capo di Bove*. That which appears now as the superstructure, is a Gothic addition of the middle ages, as may be said of the whole of the immense range of out-works immediately adjoining; their style, indeed, is sufficiently illustrative of their date. It appears to have shared a common fate with many other ancient mausolea, whose massive and durable structure attracted the destructive attention of military adventurers, as being well calculated for their purposes. The Tomb of Cecilia Metella was long used as a fortress during the contest between the Popes and the German emperors, and finally passed into the hands of the Gaetani family, who surrounded it with these unsightly appendages, and made it their castle; the tower being reserved as the strong hold, or last place of refuge in those times of feudal violence and confusion.

Immediately below the eminence on which it is situated, are the ruins of an ancient *Circus*, which has been generally supposed to be that of Caracalla, from its resemblance to one represented on the medals of that emperor. The *carceres* or barriers at the upper extremity on the right, as well as the general form of the course, are easily distinguished in the View.

On the opposite side of the road appears the church or *basilica* of St. Sebastian, by some thought to have been founded by Constantine the Great. It is chiefly, however, celebrated for its extensive catacombs, or passages, cut in the rock, which are reported to contain the remains of fourteen Popes, together with an hundred and seventy-four thousand martyrs, and to range about fifteen miles in extent. They were originally, perhaps, simple quarries in the *tufa* stone, which being neglected, in course of time became a place of refuge to the primitive Christians in the day of persecution, and afterwards appropriated as their cemetery: the same may generally be said to be the story of all these subterraneous wonders.

In the View annexed, immediately to the right of the tomb, are seen the pines of the Corsini Gardens rising over the ancient Janiculum: a little further, in the same direction, appears the cupola of St. Peter's, and still onwards, but at a greater distance, is the Monte Mario, backed by a part of the range of the Appenines.

TIVOLI.

We look with peculiar interest upon a place that appears to have merited the title of ancient, even in the reign of Augustus Cæsar, and whose existence may be traced to the æra of its foundation, near five centuries previous to that of Rome. The research, however, after the historical details of those early periods, produces but little to reward our curiosity; and we feel that it is of small consequence whether Tibur was founded by a colony of Sicani, or by Tiburtus the son of Amphiaraus, or even by Hercules himself, whose altarswere however undoubtedly those of the first Grecian divinity introduced into these parts.

Tibur *(Tivoli)* was celebrated as the place of residence of Albunea, one of the ten mysterious personages made known to us in history, under the name of Sybills. We know nothing of her story, but it appears that she received divine honours, and had a temple and grove dedicated to her at this place. The Sybilline verses now extant (for the originals were burnt in the fire of the Capitol at Rome), are generally considered as spurious, the pious artifices of certain devotees amongst the primitive Christians, who sought to aid the propagations of the Gospel, by associating it with the prophecies of those deities, which the early prejudices of the Heathens were habituated to reverence.

The View annexed presents the *domus Albuneæ resonantis.* Above the cataract of the Anio are seen the remains of a round temple, which has usually been called the Sibyll's temple, according to the common mode of giving names to Italian ruins: for a connexion is easily formed in the mind of the vulgar, between the most striking relic of antiquity, and the most remarkable personage of antiquity of which the place can boast. Palladio however informs us of the error, and in consequence of its round form and the Corinthian order which is used, pronounces it at once to have been a temple of the Goddess Vesta. The title has been transferred, therefore (since its real site could not have been far distant), to the oblong temple standing to the right, and which has in modern days been consecrated to the Christian religion and dedicated to St. George.

At the foot of this rock are the grottos called by the country people those of Neptune and the Sirens, in order that they may seem to partake of the respect that is paid to classical names. They present a very beautiful and singular

spectacle of nature: the sandstone rock has been perforated by the force of the torrent of the Anio which here precipitating itself through the cavity, forms a cataract of about sixty feet in height. In the course of time, the constant action of the water has formed a deep subterraneous cavern, from whence the roar of the stream is fearfully echoed upon the ear: while the awful sensations inspired by a scene of this description are greatly increased by the darkness of the place. The variety of natural arches, the irregularities of the exterior of the rock, and the evergreen foliage that adorns every little jutty on its surface, conspire to beautify the spot.

Addison, p. 213. *Eustace*, ii. c. vii. *Forsyth*, p. 246.

THE CASCATELLE AT TIVOLI.

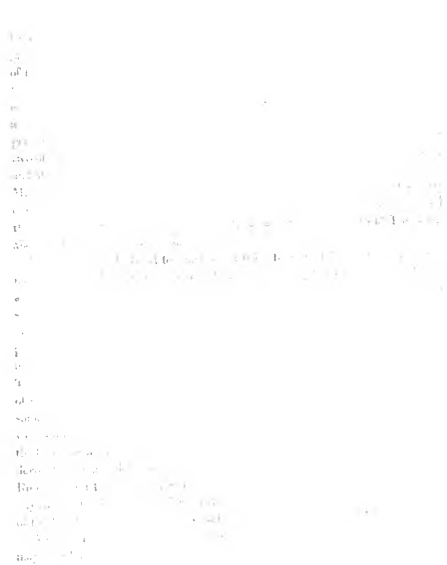
The environs of Tivoli abound with so many picturesque combinations of the beauties of nature and art, that its scenes may be said to be familiarised to the eye of the public, by the numerous painters that have employed themselves in their representation. No spot is more abundant in picturesque qualities than that here presented to the view: on the left appear the town and steeples of Tivoli; immediately under it are seen cascades of water bounding over rocks clothed with mossy verdure, and overhung with groves of ever-greens: on the right is seen the Anio eddying in the deep ravine below: while in the middle distance displays itself the splendid fabric of the villa of Mecænas, with torrents of water gushing through its arches, and covering the face of the cliffs on which it is built with mist and foam: the back ground is formed by the long level lines of the *Campagna di Roma*.

The *Cascatelle* are cataracts produced by the divided streams of the Anio, which after passing the great fall in the middle of the town of Tivoli, precipitates itself again over rocks of a stupendous heighth: it does not indeed, in any place present the grand effect generally produced by a large sheet of water in scenery of this description, but beautifully diversifies the landscape by the numerous points it offers to catch the eye.

The villa of Mecænas, upon nearer inspection, presents a square building fronted by handsome Doric arcades, which are in most parts still entire, and give a very elevated idea of the magnificent style of this edifice. In the upper story are a suit of apartments, and in the lower is a long gallery vulgarly called the stable of Mecænas, but appearing from its shape better adapted for baths, and was probably destined to this end. The lover of antiquities cannot help lamenting the barbarous conduct of Cardinal Ruffo, who during the reign of the late Pontiff converted this edifice into a foundery, and defaced many parts of it with the arrangements necessarily made for this object.

Many other ancient villas, as those of Varus, Lepidus, Sallust, and Piso, are pointed out in these parts, by the indefatigable Cicerone: but nothing is more arbitrary than the usual mode of giving names to these relics, and the reasons alleged are generally insufficient to satisfy even a moderate scholar in antiquarian lore.

Eustace, v. ii. c. 7. Forsyth, p. 246. Addison, p. 214.



FRASCATI.

Frascati antiently bore the name of Tusculum. It was to this place the proud Tarquin retired when expelled from his kingdom by the indignant spirit of the Roman people; and from hence he carried on that war which is so celebrated in the annals of liberty. The day of retribution however was at hand; and in the course of time the Tusculans were compelled, after a spirited resistance, to surrender their liberties to the armies of republican Rome. During the period the city was under her dominion, it may boast of having given birth to two of the best men of the times, Quintus Cincinnatus, and Cato the Censor; and of having been the residence of a still more illustrious personage, namely, M. Tullius Cicero, who composed in his villa at this place the immortal Tusculan disputations. The natural beauties of its scenery had at that time attracted the notice of many of the more wealthy Romans, and the environs of Tusculum abounded with splendid villas.

Tusculum was destined to suffer still harder treatment from the modern Romans than it had before experienced from the ancient: the Pope, who held it as a fief from the Emperor of Germany (or King of the Romans), had granted to it so many liberties, as to render the place an object of jealonsy to the municipality of Rome; and after a long war between the two cities, which occupied great part of the twelfth century, he gave it up to them, in order to put an end to the constant dissensions which it occasioned between himself and his own people. The city was then razed to the ground, and the wretched inhabitants, deprived of their homes, retired to a spot in the suburbs, and where they dwelt for some time in rude huts constructed of the materials which the neighbouring woods afforded: it is indeed from this circumstance (the word *frasca* signifying the bough of a tree), that the modern name of Frascati is supposed to have been derived. Its delightful situation has again proved an object of attraction to the Romans, and Frascati is one of the most favourite places of retirement from the city during the heats of the summer season. Amongst many others, the villa of the late Cardinal d'York was situated here.

Ancient Tusculum was considered an almost impregnable fortress; but it may be added, that its site is imagined to have been higher on the hill than the

spot where the modern town stands: Lucullus's villa is generally considered to have occupied that spot.

The cupola of St. Peter's, and the outline of the city of Rome, are seen in the more distant parts of the view, together with a branch of the Appennines, running towards the sea on the west.

Eustace, vol. 1. c. viii. Forsyth, p. 454.

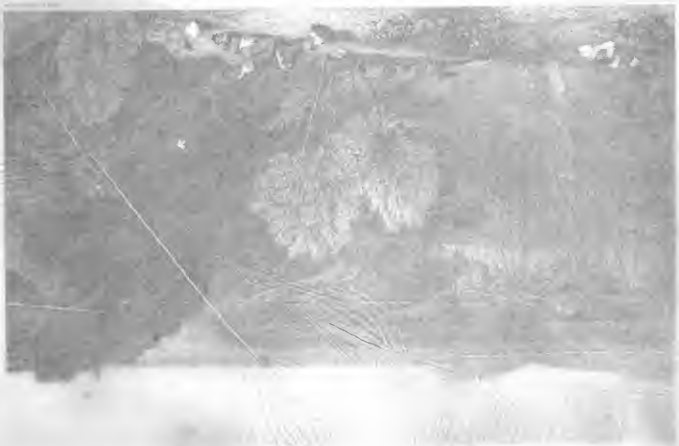
LA RICCIA.

We are here upon the ancient Appian way, the large flagged stones of which (for such was the Roman fashion of making roads) are still visible in many parts. In front is seen the village La Riccia, anciently Ariccia, the first night's resting place of Horace in leaving Rome to join the suite of his patron Mæcenas, who was himself proceeding to meet the legates of Antony at Brundusium, with a view of effecting a reconciliation between him and Augustus. The humorous description of this journey, made near two thousand years back, is still the companion of every tourist on the route from Rome to Naples.

The situation of the place, its bold outlines, and the dark alleys of olive and ilex, through which the road winds, in descending into the valley, naturally inspire the mind with something of a romantic feeling: these parts accordingly we find have afforded the *locale* to some of the more ancient tales of fiction. The opposite hill was called the hill of Virbius, or Hippolytus revived. Aricia was the name of the nymph whom he married, and whose company he here enjoyed, during the time of that second life which the goddess Diana granted him in reward for his former chastity. As his death was occasioned by the madness of the horses of his chariot, that animal was banished from hence at her command (for she was the goddess of this country), thus perpetuating by the prohibition the memory of the misfortune of her youthful favourite. *C'est ainsi qu'en Italie, presque à chaque pas, la poésie et l'histoire viennent se retracer à l'esprit, et les sites charmans qui les rapellent, adoucissent le passé et semblent lui conserver une jeunesse éternelle. Corinne*, L. XI. C. I.

The Church of Ariccia is a large and shewy building, after a design by Bernini: within are some fresco paintings from the pencil of Borgognone. It was erected at the expense of Alexander VII.; the palace standing directly opposite to it belongs to the Chigi family, of which that Pope was a distinguished member.

Eustace, vol. ii. c. viii. *Forsyth*, 257.



LAGO DI NEMI.

This lake is apparently a bason formed in the crater of a volcano long since extinguished; its sides fertilised by the decomposition of the volcanic matter, and overhung with wild and luxuriant foliage. Its beauty has long been celebrated in this part of Italy: we recognise it under the name of *Triviæ lacus* in the Æneid of Virgil, and in other writers under the still more poetic title of the *Speculum Dianæ*, which is peculiarly appropriate, because being protected by the heighth of the surrounding rocks from the action of the wind, it almost constantly preserves a still and glassy surface. *Trivia*, or rather the *Diana Taurica*, was an heathen goddess, whose rites were observed by the inhabitants of ancient Latium. The wood dedicated to her was near this spot, as also her temple, which was stained by human sacrifices: her priest (*Rex Nemorensis*) was usually some fugitive or outlaw, who held his office only till murdered by some equally profligate adventurer who sought to supply his place: for this was the rule of succession. His duties were consonant to such a practice, and he was required to seize victims for the altar of the goddess, from the travellers that passed that way.

The Emperor Trajan built a vast floating castle upon this lake, which was more than five hundred feet in length, and about two hundred and seventy in breadth; it was constructed of wood and sheathed with lead on the outside in the parts exposed to the action of the water: its interior was fitted up in the most costly style with stucco and beams of brass, and every species of decoration that could make it worthy of the imperial residence. On the banks adjoining, walks and parterres were traced out, and to complete the work a subterraneous channel scooped in the rock as an outlet for the waters of the lake if at any time they threatened an overflow.

Signor Marchi, in the year 1535, descended by means of a diving machine, to this edifice, which he found in the spot were it had sunk. An account of his researches has been laid before the public.

The town of Gensano and the convent of the Capuchins, are seen on the right of the picture; in the distance is Monte Circello, and the Mediterranean sea. On the eastern side of this lake is the small but picturesque village of Nemi, and an house celebrated as having been the residence of Carlo Maratti: some of the paintings of that artist being still preserved there.

Lago di Garda

MOLA DI GAIETA.

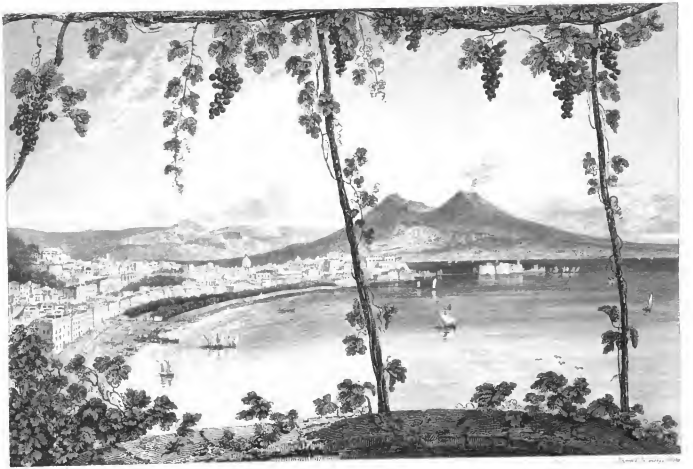
This is a small town on the Appian way, some of the flat stones of which are discernible here and there, yet forming part of the pavement of the streets; though indeed little is wanting to remind the traveller that he treads on classic ground. Close at hand is the fountain stream, on the banks of which Ulysses met the fair daughter of Antiphates, King of the Læstrigons, going to fetch water. The favourite villa of Cicero, named the Formianum (from Formiæ, the ancient name of Gaieta), was situate too on this shore; and here it was that he suffered a sort of political martyrdom under the bloody proscription of the second Roman triumvirate. The Formian wines are well known to every reader of Horace, and the name Gaieta, is familiar to our ears from its occurrence in a noted distich of Virgil's Æneid: in reference to which it may be observed, that when corruptions of words are so common on every side, it happens singularly enough, that Caieta, the nurse of Æneas, should have given a name to this place, which remains even to this day almost literally the same.

> Et nunc servat honos sedem tuus, ossaque nomen
> Hesperiâ in magnâ (si qua est ea gloria) signant. Virg. Æn. 7.

The city of Gaieta itself appears in the View, rising on a bold eminence at the extremity of the promontory: the circular building on the right is a celebrated monument, being the elegant mausoleum of Munutius Plancus, which is better known however by the common people under the more romantic title of the Tower of Orlando. This place may boast also of a port, that owes its formation, or at least its chief improvement, to the munificence of the Emperor Antoninus Pius.

Gaieta was once her own mistress, being governed under the form of a republic; but has since that day undergone the usual fate of an Italian city, and submitted to the tyranny of her more powerful neighbours. From the circumstance of being a fortress of great strength, the place has undergone a more than usual share of calamity, particularly during its siege in the reigns of the Emperors Charles V. and Philip V. The heroic defence of Gaieta by the Prince of Hesse Philipstahl, against the French army in the year 1806, is too fresh in the memory of all to need recapitulation.

Eustace, vol. II. c. 9. *Forsyth*, p. 261.



NAPLES FROM THE WEST.

This spot, which is in the vineyard adjoining the pretended tomb of Virgil, commands an extensive view of the town and bay of Naples. On the left appears the *Chiaia*, a superb quay, extending nearly a mile, which has long been the favourite residence of the fashionable world. The *Villa Reale* or public gardens occupy the greater part of its length, where, among many other statues, may be distinguished the celebrated group of the *Toro Farnese*, transported by that family from the baths of Caracalla at Rome. Few places can boast more charms than are here combined; but to see the *Villa Reale* in perfection, it should be visited when lighted up during the summer months, for the customary midnight promenade. The innumerable groups of people that are seen filing in succession amidst the groves, serve in some sort to enliven the scene; while the gurgling of the fountains and the slow beat of the sea, mixing irregularly with the serenader's melancholy guitar, impress the mind with the highest character of romantic feeling.

Immediately above the upper extremity of these gardens rises the height of Pizzo Falcone, once the retreat of the Roman consul Lucullus, now occupied by the barracks of the Neapolitan soldiery: the small island below, on which is a fort called, from its shape, *Castel dell' Ovo*, is the spot to which Augustulus, the last emperor of Rome, was banished by his conqueror Odoacer. It is worthy of remark, that the whole mass of rock forming this island was, some centuries ago, detached from the cliffs of Pizzo Falcone, and thrown to its present situation by the violent shock of an earthquake. There are few points however in a country like this, that do not bear traces of similar disorder. Upon the coast beyond, in a line above the fort of *Castel dell' Ovo* stands the royal palace of Portici, built upon the crust of pumice and ashes that covers the once flourishing city of Herculaneum: a little farther on are the ruins of the village of Torre del Greco, half buried in a stream of lava; while at their back rises the majestic and awful outline of Vesuvius, at this moment quiet and undisturbed: —a still, low, white smoke issuing from its summit, that seems rather to invite the careless confidence in the future, which is so peculiar to the inhabitants of its environs, than to remind us of the horrors of the past.

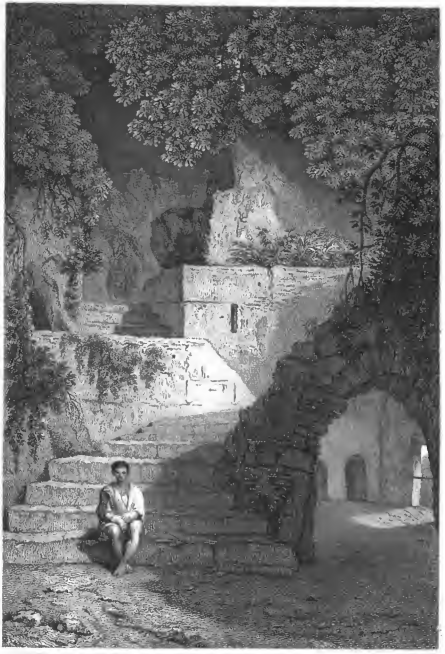
The picture is terminated on this side by the line of coast stretching towards

Pompeii, Salerno, &c.; and on the other, by the rising ground of S. Elmo. It has in every part its beauty: in the front, we see the flat-roofed houses of the town, and cupolas faced with coloured tiles, rising amidst hanging gardens and vineyards: in the distance—white cottages, glittering under the grey hue of the mountains, that give a variety of tint and appearance of profusion to the landscape, belonging exclusively to the genial climate of the south.

Neapolis* was founded by a colony from Greece, and many traces of Grecian forms and customs are discoverable in the antiquities that are occasionally brought to light, particularly in the fashion and arrangement of their tombs. The city became subject to the Romans about the time of the first Punic war, and was, with them, exposed to the rapine of the Barbarians who infested the latter days of the empire. Ever destined to be the prey of foreigners, we see her overpowered by the Normans in the eleventh century, by the Spaniards in the thirteenth, then again by the French, and again by the Spaniards. At the commencement of the last century Naples was given to the Emperor of Germany, but restored to the Spaniards at the end of the war in 1734, when the Duke of Parma, the heir of the Farnese family, seated himself upon the throne. The changes and revolutions which this city has undergone during the last twenty years form no inappropriate close to her history.

Addison's Tour in Italy, p. 122. *Eustace*, vol. ii. c. 10. c. 11. *Forsyth*, 265.

* Palæopolis et Neapolis. Ces deux villes étoient si près l'une de l'autre qu'on les a souvent confondues: cependant on ne peut douter qu'elles ne fussent différentes, quoique habitées par le même peuple. Palæopolis devoit être sur la hauteur de S. Elme, et ce fut sans doute cette position que lui permit de soutenir un siege de deux ans contre les Romains. Neapolis étoit au-dessous sur le Mont Echia, maintenant Pizzo Falcone. Mazois.



TOMB OF VIRGIL.

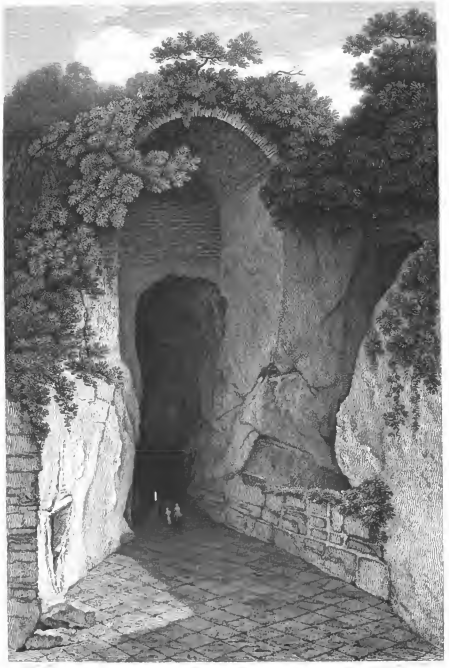
The enthusiastic traveller in Italy often has his pleasures interrupted by the sober and ungracious enquiries of the antiquarian. The tomb of Virgil is an example of the difficulty which is encountered by those who seek to prove the authenticity of ancient monuments, although they may have been consecrated by the previous admiration of several ages. Donatus the grammarian, the author of the life of Virgil, was living at Rome in the fourth century, and we are informed by him that the ashes of the poet, after his death, were transported to Naples by the order of Augustus Cæsar, and placed on the road to Puzzuoli, *intra lapidem secundum*, or at a distance something short of two miles from the gates of the city. Now the ancient Puteolan or Cumean gate, stood on the spot where the obelisk of *St. Domenico Maggiore* is now erected, from whence to this spot may be measured nearly two miles. This sepulchre is moreover evidently of ancient construction, as may be known by the remains of its reticulated masonry, and we have the evidence of many early writers, that it was considered as the tomb of Virgil in their days, though of none so early as that of Donatus. *Pietro di Stefano*, indeed, and *Alfonso d' Eredia*, bishop of Ariauo, speak of having seen a sarcophagus or urn, containing the ashes of the poet, standing in the centre of the building, which nevertheless has long since disappeared. As to the verses of Statius, which describe the tomb of Virgil as placed on the sea shore, in the neighbourhood of Vesuvius, it would be unfair to construe poetical phraseology too literally; we must admit that within two miles of Naples is doubtless within the vicinity of Mount Vesuvius, and a station on a hill hanging over the beach, may be considered fairly enough as being on the sea shore. There is much, however, to be said on the other side. In the first place, this passage of Donatus is generally admitted to be spurious: besides which, from the several niches constructed in the sides of the building, for the reception of cinerary urns, it seems rather to have been destined as the columbarium of some family, than an edifice erected for the purpose of honouring the remains of any one individual.

The building is square, and of ten or twelve feet in height, with an opening

on the side: opposite to the entrance are the following verses engraved on a marble tablet fixed in the rock:

Qui cineres? tumuli hæc vestigia:—conditur olim,
Ille hoc qui cecinit pascua, rura, duces. Anno. 1554.

Eustace, v. ii. c. 11. *Forsyth*, p. 275. *Addison*, p. 130.



THE GROTTO OF POSILIPO.

THE GROTTO OF POSILIPO.

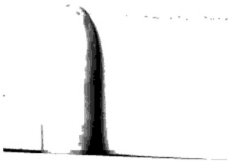
THE Grotto of Posilipo is an excavation made under an hill lying to the west of the city of Naples, through which the road is carried that conducts to Puzzuoli; from which circumstance it is also sometimes called the *Grotta di Puzzuoli*. It is a stupendous work: the height of the opening at either extremity is about eighty feet, and in the centre of the passage (for the vault is cut in a shelving direction) it is about twenty: its length is nearly half a mile, and its breadth twenty two feet: the light is admitted through two shafts cut obliquely in the rock: the pavement is of basaltic stones from Vesuvius. The rock is partly composed of the stone known under the name of *puzzolana*, and partly of a soft freestone.

It is supposed to have been originally worked as a stone quarry, and that one of its branches having extended itself in this direction, was afterwards taken possession of with another view, and the passage completed for the purpose of facilitating the communication with this part of the country. Nothing certain however is known either as to the date of this work, or the name of the person by whom it was accomplished. We have evidence enongh of its antiquity in the works of Strabo, Pliny, Varro and Plutarch; and there occurs a passage in one of the letters of Seneca, complaining of the tedious length of the grotto, and the dust and cold by which he was incommoded, that will be allowed by all travellers to be highly applicable at the present day. The eddies of dust set in motion by the various currents of air, and the chill damp air and darkness of the cavern, and the deafening return of innumerable echoes upon the ear, afford most disagreeable sensations throughout the whole of the passage, that are heightened, perhaps, by the serene and clear air and delicious scenery that salute the eye at either entering into it or emerging from it.

The passage has however undergone great improvements and alterations since the days of Seneca; having been made broader generally, and the opening higher at each end, by the order of Alphonso I. in the middle of the fifteenth century.

In the centre of the grotto is an oratory, dedicated to the Virgin Mary, with a lamp kept (as is the custom) constantly burning. The hermitage mentioned by former travellers still remains, though its tenant has long since been dead. It is observed, that one of the most singular spectacles afforded by this place, is its appearance on a certain day towards the end of the month of October, when the setting sun being in a direct line with its length, shines through the whole, and illuminates every part of its innermost recesses.

Addison. p. 131. *Eustace.* v. 11. c. 11. *Forsyth.* p. 276.



NAPLES.

This View is taken from the eastern parts of the city, on the road leading to Portici and Mount Vesuvius.

The massy buildings on the left belong to the *Castel Nuovo*, a place of retreat adjoining to the royal palace, which was constructed in the thirteenth century, and afterwards strengthened by regular fortifications under Alphonso I. of Arragon: a measure of precaution that should never be neglected under any circumstances by a foreign monarch, and infinitely less so, when placed amidst a populace conditioned like that of Naples.

The castle of *S. Ermo*, or *S. Elmo*, was also built with a view to affairs connected with the security of the government, and certainly no place can be better adapted than it is, to awe and command the citizens by its situation. In former times a single tower, erected by the Norman princes, occupied these heights, which was called by a name, expressive at once of the beauty of the situation and its great strength in a military point of view, *Belforte*. Charles II. demolished the tower, and erected a castle in its place; while his successors, Charles V. and Philip V. improved upon his plan, by surrounding it with fortifications. The shape of the fortress is an hexagon, being a little more than seven hundred feet in diameter. The ditch, which is of considerable depth, has been excavated in the solid rock, the ramparts and parapets being built with the materials supplied in its formation; in the centre of the place is an immense cistern, hollowed also in the rock, and capable of serving as a reservoir for a large garrison for many weeks, in case of distress during a siege.

The importance of the castle of *S. Elmo* may be easily imagined. The surrender of this post, indeed, was the first demand made by the people, when during the insurrection of Massaniello, they required some pledge from the Viceroy for the fulfilment of their ancient charters: it was at the moment when Filomarino, the good archbishop, in order to appease the disturbances, had procured these papers, and publicly exhibited them to the people, together with a written engagement, that they should in future be strictly adhered to. The people, in consequence of the treachery they had before experienced, seemed unwilling to depart, until the castle should be given up, and the Viceroy was fully aware that he had no means of defending it against them. One, however,

of the newly appointed counsellors of Massaniello (supposed to have been bribed by the government), gave it as his opinion, that to demand the castle would be to incur the imputation of rebellion; and upon this Massaniello, who as yet professed loyalty in all his actions, instantly changed his tone, and eagerly protested against making such a demand: thus the government was spared an additional act of humiliation, and prevented from making a sacrifice, which would probably have led to the most disastrous consequences.

On the same heights are the church, and some of the conventual buildings belonging to the suppressed monastery of the Carthusians, the gardens of which were highly celebrated for the delicious view they afforded.

The circuit of the city of Naples is computed to be about nine miles, and its population amounts to upwards of four hundred and fifty thousand, being usually esteemed the fourth city in regard to numbers in Europe.

Eustace, vol. II. *Forsyth*, 271. *Addison*.

PÆSTUM.

We trace the history of the city of Posidonia or Pæstum, by medals and other ornaments found on the spot, from the earliest ages: first the Dorians (or, as P. Paoli supposes, the Etruscans) possessed the place, then the Sybarites, then the Samnites, and subsequently the Romans; but no light whatever is thrown on the æra of the foundation of the stupendous temples which appear in this View; nor is it on any other ground, than by a comparison of their style with that of the temples in Sicily and Attica, that they have been pronounced to be of Grecian origin. This magnificent city was burnt and laid waste by the Saracens in the year 915; and Robert Guiscard, the Norman, completed its desolation in the following century, by transporting columns and marbles from hence (according to the Grecian fashion of the day), for the purpose of decorating the churches which he was employed in erecting. The circuit of its walls extend upwards of two miles and an half; the walls are built with large stones of irregular shapes, some square, others hexagonal; some of them measure more than twenty feet in length: there are the remains of square towers, built at certain regular intervals; also of an inner wall, appearing to have been constructed for the purpose of rendering the defence of the place more effectual. The entrances were four, of which that on the north is in the best state of preservation: the arch must have been upwards of fifty feet in heighth: two bas-reliefs are remaining; one representing (as is supposed) a siren, the other a dolphin, not unappropriate symbols of a maritime people. On this side also are the ruins of an aqueduct that conveyed water to the town from the heighth of Capaccio, whose situation may be distinguished in this View, rising over the temples on the right. At a short distance from the western gate are the remains of some antique sepulchres, covered interiorly with an hard stucco, and embellished with paintings. Several vases and other curiosities of undoubted Grecian workmanship have been discovered here, and are now to be seen in the royal museum at Portici.

With regard to the architecture of the temples, the best information may be found in Mr. Wilkins's valuable work on the Antiquities of Magna Græcia, where the detail of the parts, together with much general information, is given. Amongst other things, he draws a very interesting comparison between the

proportions of these temples, and the most ancient of which we have elsewhere notice; that of Jupiter Panhellenius in Ægina, and the temple of Solomon at Jerusalem, of which an accurate description is afforded in the first book of Kings, c. vi.; both of the latter were founded in the eleventh century before the Christian æra, and those of Pæstum at a date perhaps not very far distant: reasoning on this head, he says, " so great a resemblance will be found upon investigation " to exist between them, as to afford a presumptive proof that the architects, " both of Syria and Greece, were guided by the same general principles in the " distribution and proportion of the more essential parts of their buildings."

The two temples usually bear the names of Neptune and Ceres, and the third building is called the Portico, and was probably destined for public meetings of the people.

Eustace, vol. iii. c. 3. *Forsyth*, p. 34.

FLORENCE,

FROM THE PONTE ALLA CARRAIA.

The *ponte S. Trinità*, which makes the chief feature of this View, was built by the Grand Duke Cosmo I. after a dreadful inundation, that destroyed great part of the city, in the year 1557. The design was given by Bartolomeo Ammanati, the cotemporary of Palladio, and conceived with a degree of elegance and simplicity, which has hitherto been unrivalled even by the most successful efforts of modern architects. At its extremity, on the left, stands the *Palazzo degli Spini*, now belonging to the *Marchese* Feroni, a specimen of the architecture of the thirteenth century, by Arnolfo di Lupo, a celebrated artist of that day; but it is built in that antiquated and cumbrous fashion with which Florence chiefly abounds: it may be observed, indeed, that the passion for building which prevailed throughout the more northern states of Italy upon the revival of architecture, and impoverished the estates of so many great families, never gained footing among the Tuscans. The tower of the *Palazzo Vecchio*, which appears behind, is by the same architect; its heigth is 285 feet; and it contains a large bell weighing upwards of 17,000lb.

Immediately over the *ponte S. Trinità* is seen the *ponte Vecchio*, built under the direction of Taddeo Gaddi, in the year 1345, as we are informed by the simple and quaint inscription placed in the open gallery at the centre:

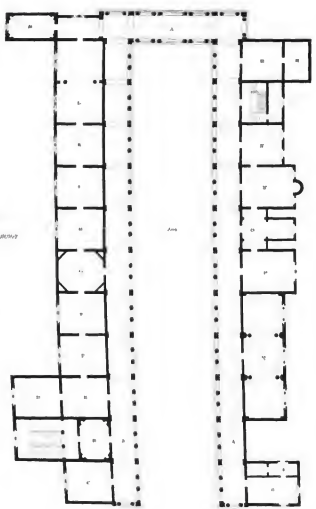
Nel trentatrè dopo il mille trecento
Il ponte cadde per diluvio di acque,
Poi dodici anni come al Comun piacque,
Rifatto fu con questo adornamento.

Sixty thousand florins were laid out in its erection, and no expense was spared to add to its magnificence. The houses of the street are continued in a straight line over it, a favourite fashion of old times, which was also adopted in the Rialto at Venice, and in old London Bridge, and indeed, of which we have a modern instance, over the Avon at Bath. Here, however, as well as on the Rialto, the idea is more happily executed: the stranger passes as through an

ordinary street, and it is not till he arrives at the open arcade in the centre, that he discovers his situation, when all the picturesque magnificence with which the banks of the Arno are dressed, breaks in at once upon his view.

Eustace, iii. c. ix. *Forsyth*, p. 681.

Plan of the Museum
Florence.



A. Galleria
B. Vestibulo
C. Camera dell Ermafrodito
D. Sala delle medaglie e cammei
E. Rotonda
F. Scuola Toscana
G. Tribuna
H. Scuola Viniziana
I. Scuola Olandese
K. Scuola Romana
L. Scuola Francese
M. Sala delle Gemme
N. Ritratti di celebri Pittori
O. Sala delle iscrizioni Greche
P. Galleria del Fedi
Q. Camere di Niobe
R. Bronzi moderni
S. Bronzi antichi

Drawn by James Edwards

Engraved by Harry Wallcott

Published as the act directs June 1st 1820 by John Murray Albemarle Street London

PLAN OF THE MUSEUM, &c.

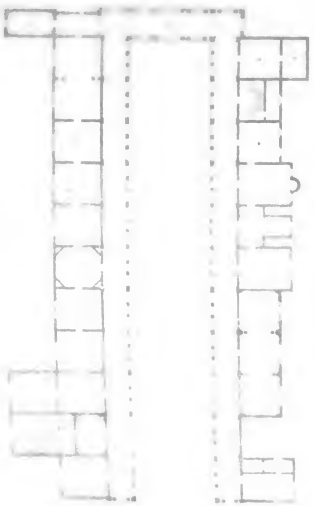
THE Principal Front of this Museum was erected by the Marquis Grimaldi, after the Design of Mr. Cockerell, Surveyor to the Honourable Board of Works, and finished by the Year [illegible] The Portico is adorned with Columns of the Ionic Order, in imitation of those of the Temple of Fortune at Rome, commonly called the Temple of the Sybil. The Statues placed over the Columns are those of Apollo, in the Middle, and the Nine Muses, with their proper Attributes, on each Side. The Entrance is by a Flight of Steps, which leads to a Vestibule, consisting of two Lines of Columns, and a Door in the Middle, opposite to the Entrance, which leads to the Great Hall, or Area, which is 60 Feet square, and 60 Feet high, lighted by a Sky-light in the Centre, and is intended for the Reception of Statues, Busts, Bas-reliefs, Urns, Altars, and other Antiquities.

On the Right and Left of the Great Hall are Apartments for the Reception of Pictures, Drawings, Models, Books, and other Articles relative to the Fine Arts. The Apartment on the Right Hand, on entering the Great Hall, is 60 Feet long, 30 Feet wide, and 30 Feet high, and is intended for the Reception of Cartoons, Drawings, Models, and Books of Architecture and Sculpture.

The Apartment on the Left Hand, on entering the Great Hall, is 60 Feet long, 30 Feet wide, and 30 Feet high, and is intended for the Reception of Pictures, Models, and Books of Architecture and Sculpture.

The Apartments on the Right and Left Hand, at the Entrance of the Great Hall, are 30 Feet square, and 30 Feet high, and are

Plan of the Chancel



PLAN OF THE MUSEUM, FLORENCE.

THE formation of this Museum was commenced by the Medici family, before they had assumed the sovereignty of Tuscany, and it has been enlarged, chiefly by their munificence, to such a degree as to rank second only, in worth and excellence, to the great collection of the Vatican. The building in which it is now placed was erected after a design of G. Vasari, by Cosmo I. about the middle of the sixteenth century, and consists of two long corridors or galleries, that are near five hundred feet in length, united by a third corridor at the top, of about one hundred and fifty feet. There are saloons in the side directly opening into these galleries, in which are preserved the choicest and most valuable specimens of art; though the galleries themselves present a very interesting series of pictures from the earliest time, illustrative of the history of art, together with portraits of renowned Tuscans, and several examples of antique and modern sculpture.

B. In the vestibule, or hall of entrance, immediately at the top of the grand staircase, are ranged the busts of the several Grand Dukes of Tuscany, who were of the house of Medici, and some few other marbles.

C, D, E. These saloons contain various statues, bas-reliefs, and other sculptures; amongst which are the celebrated figure of the Hermaphrodite, a Grecian figure of Ganimede, restored by Benvenuto Cellini, Cupid and Psyche, and some heads of a colossal size.

F. F. In the next rooms are preserved the works of the painters belonging to the Tuscan school, the Ghirlandaie, Carlo Dolce, Fra Bartolommeo, Rustici, Lippi, Bilivert, Bronzino, Jacopo d'Empoli, Cristoforo Allori, and the famous Medusa's head, which was the first known specimen of the talents of the immortal Leonardo da Vinci.

G. The tribune contains some of the best pictures and statues in Italy; of this latter description are the Venus de Medicis, the Wrestlers, the Medicis Apollo, the listening Slave, and the Faun: of the former may be mentioned, an Holy Family by M. Angelo, Pope Julius II. by Raphael, with three other specimens of his different styles of painting. An Holy Family; the repose of the Virgin and Child, by Correggio; Venus, by Titian; Venus, by A. Caracci; Magdalen, by L. Caracci; Hercules, with Minerva and Venus, by Rubens;

Virgin and Child, by A. del Sarto; two Prophets, by F. Bartolommeo; and several other pieces by Parmegiano, Guercino, Bassano, Vandyck, Il Volterrano, Lanfranc, and P. Perugino.

H. Here are pictures of the Venetian, Lombard, and Neapolitan schools; the best of which are by Albano, Salvator Rosa, Annibal Caracci, and M. A. Caravaggio.

I. The chief pictures of the Dutch school are by Mieris, Vanderwert, Gherard Douw, &c.

K. The Flemish and German pictures are by Denner, Rubens, Albert Durer, Claude Lorrain, &c.

L. The French school, by Poussin, Borgognone, &c. There are also two celebrated pieces of sculpture stationed here; a Venus, and a boy plucking a thorn.

M. Contains a valuable collection of cameos.

H. H. The two rooms thus marked, on the western side, are destined exclusively to the works of the Venetian masters.

N. Here are placed upwards of four or five hundred portraits of celebrated painters; amongst them is that of Sir J. Reynolds, executed by himself, and esteemed one of the best painted pictures in the whole series.

O. This saloon is reserved for ancient inscriptions, busts, Egyptian idols, &c.

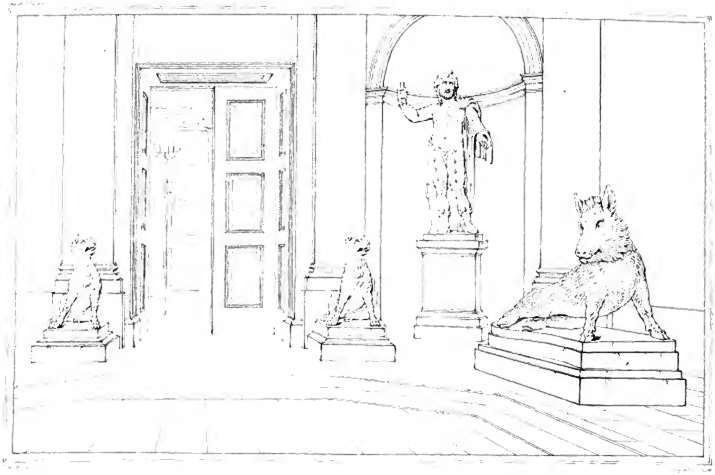
P. Contains a celebrated work in chiaro-scuro, by Il Frate Bartolommeo; with various other pictures by Guido, Sodoma, P. di Cortona, Aless. Allori, Baroccio, Sasso Ferrato, and Andrea del Sarto.

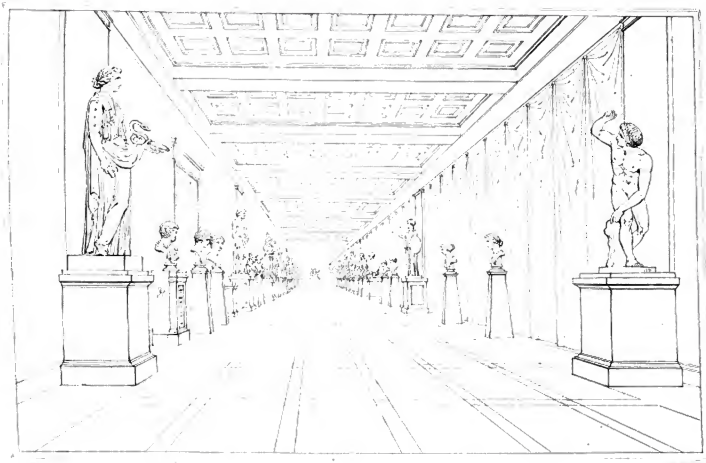
Q. Here are placed the Grecian statues of Niobe and her daughters: the original arrangement of this groupe, as an ornament to the tympanum of the pediment of some Grecian temple, was lately discovered by the ingenuity of our countryman, Mr. Cockerell.

R, S. Contain bronzes, both ancient and modern; amongst those of the former description, are many curious and interesting examples of art, as practised by the ancient Etruscans.

Eustace, vol. III. c. 9. Forsyth, p. 39.

PLAN OF THE MUSEUM, FLORENCE.





MUSEUM, FLORENCE.

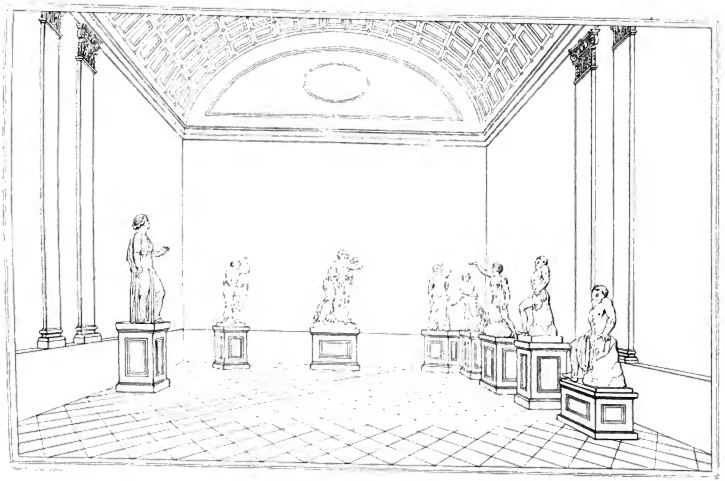
This plate represents the vestibule, or hall of entrance, to the Museum, or Grand Ducal gallery marked (B) in the preceding plan. The statues here placed are those of Augustus and Trajan; a Prometheus, and a figure with a Phrygian cap; the last of these only is seen in the view, together with the Calydonian Boar, and duplicate figures of a very celebrated piece of sculpture. Through the door appears the Gallery.

VIEW IN THE GALLERY.

Here is given a perspective view of the western corridor, filled with statues, busts, and pictures. The latter are by the following artists: Hero and Leander, Geminiani; Deluge, by Bassano; Dido on the funeral pile, by Pietro Testa; Resurrection of Lazarus, by Paul Veronese; a Transfiguration, finding of Moses, Venus and Cupid, by Guido Reni, &c. The busts are numerous, many of them, according to Roman fashion, imitating the distinctions of colour, by giving a face and neck in alabaster, with garments in porphyry or black marble, and other similarly whimsical variations. At the extremity of the gallery is seen a copy of the Laocoon, by Baccio Bandinelli, a cotemporary and rival of Michael Angelo.

On the right side are the windows looking into the court, concealed by the curtains that are drawn to exclude the rays of the sun. On the left are the several saloons, containing the Venetian school, the portraits of celebrated painters, the groupe of the Niobe, &c. marked H, N, Q, P, R, S, in the preceding plan.

Eustace, vol. IV. c. 129. Forsyth, p. 39. Addison, p. 236.



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HALL OF NIOBE.

NIOBE and her children were destroyed as the poets inform us by Apollo and Diana, because she compared herself in the pride of her offspring to the Goddess Latona. These statues were discovered at Rome in the year 1583, near the Porta S. Giovanni, and were placed in the Medicean garden, by the Grand Duke Ferdinand, from whence they were removed to their present situation. They have been generally conjectured to be the same statues, the beauty of which has been so greatly extolled by Pliny, when he says that it was a doubt *Scopus an Praxiteles fecerit Niobem cum liberis morientem.*

The original arrangement of these statues had been for many years a subject of dispute, some imagining the group to have been disposed circularly, and others in various different ways: the question has lately been set at rest by Mr. Cockerell, who has made a design of the whole, arranged as a pyramidal group, ornamenting the pediment of a Grecian temple, the figure of Niobe occupying the centre: and his idea has been sanctioned by the universal approbation of all connoisseurs, either in the arts or in the lore of antiquity.

TRIBUNE.

The antique statue on the left is the celebrated Apollo de Medicis; on the right is the Faun or Satyr with cymbals, a Grecian statue, the head of which is said to have been restored by M. Angelo Buonaroti. Between these is seen the picture of St. John, by Raphael: on either side are pictures by Caracci, Guercino, Fr. Bartolommeo, &c.

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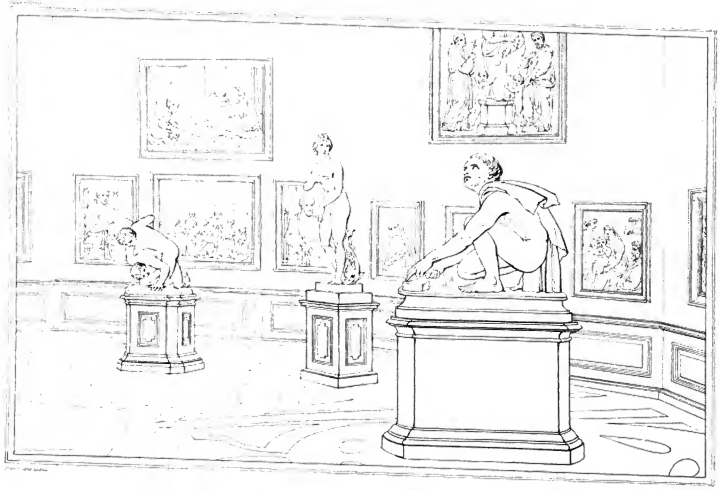
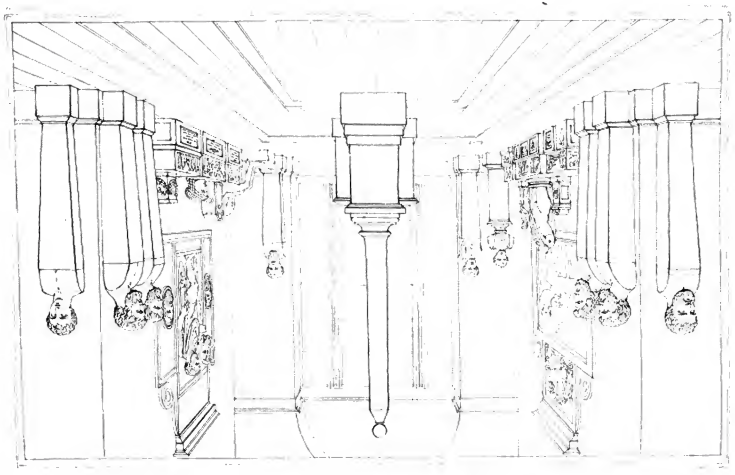




MUSEUM OF FLORENCE.

TRIBUNE.

The Tribune contains the most valuable statues and pictures of this collection. The first figure on the left is the *Arrotino*, commonly known in England under the name of *the Listening Slave*. It has by some been thought to have been raised in honour of a slave who detected the secret machinations of the Catilinarian conspiracy. Nothing, however, is really known relative to the original design of the artist, but its taste and execution are such as seem worthy of the best sculptors of Greece.

The next figure is the celebrated Venus de Medicis, so called from having been placed in the gardens of the villa belonging to that family at Rome. It remained there from the time of its discovery in the sixteenth century, until carried, in the middle of the seventeenth, to the Gallery at Florence. It was a few years since removed to Paris by the French Government, and returned to Florence in 1815, after the terms of the treaty made by the allied armies. The whole of the left arm and part of the right are the work of a Florentine sculptor, who was employed soon after its being first disinterred, to repair the mutilated form. It is worthy of remark also, that the ears were found bored, as if for ear-rings, according to the fantastical notions of the antique ages. The inscription on the base, which ascribes this statue to Cleomenes, is generally supposed not to be genuine. The next statue represents the Luttatori, or wrestlers in the Pancratiast, a specimen of art by no means unworthy of its companions in this place. Behind are seen the pictures of Titian, Raphael, Fra Bartolomeo, &c.

OBELISK ROOM.

This room contains many valuable busts, cippi, reliefs, &c.

Eustace, vol. III. c. 19. Forsyth, p. 39. Addison. p. 236.

FLORENCE.

From this point is given the best general view of the city of Florence. The river Arno appears passing through the middle of the picture; the two bridges that are seen connecting the two parts of the town are, above, the Ponte Rubaconte, and, below, the Ponte Vecchio, which last has been already described. Immediately beyond the former are the groves of the Cascine Reale, a public promenade on the banks of the river: the most favourite place of resort, however, is the Lungarno on the banks of the river within the town, which Madame de Stael describes as forming the chief enjoyment of the Florentines. Just below the Ponte Vecchio, to the right, is seen the extremity of the grand ducal gallery, several views from the interior of which are given in this work. A little farther to the right, stands a lofty tower, and a castellated quadrangular edifice called the Palazzo Vecchio: still onward to the right is the cupola of the Mausoleum of the Medicis family attached to the church of St. Lorenzo; it contains some of the finest sculptures of Michel Angelo Buonaroti, as well as affords a specimen of his taste in architecture; and the style of its decoration is so sumptuous, that it would be, if completed, incontestably the most magnificent mausoleum in Europe. Next to this is seen the Campanile, standing in the Piazza del Duomo, built after a design of the celebrated Giotto, its sides being variegated like those of the Cathedral, in compartments of black and white marble.

Next is seen the Duomo, or Cathedral, crowned with that stupendous cupola that immortalized the fame of its architect Brunelleschi, who invented, or at least revived, in the thirteenth century, the art of constructing this species of building; in point of height, it is but thirteen feet inferior to that of St. Peter's at Rome. The architecture of the interior is designed in indifferent style, as belonging to that period of the middle ages, when the Grecian and Roman taste began first to be studied.

In the foreground of this picture is seen a procession of the *Frati della Misericordia* bearing a corpse to the grave: this society is, as its name imports, of a charitable nature; to attend upon the sick and to perform the last offices to the poorer class of people, are their chief duties: their members are persons who enroll themselves voluntarily for this purpose, all ranks, even the highest being included; it is said indeed that the late Grand Duke was one of their number.

They have a regular dress and masque, habited in which they attend to their duties, as they are called upon in turn; the relief, therefore, is so administered, that the names of those to whom the obligation is due becomes effectually concealed from the object of their care. There is an office belonging to the institution in the *Piazza del Duomo*; and on ringing the bell, immediate assistance is given (for a body of them is constantly in attendance) to any claimant whosoever he may be. A similar society is established in almost every city in Italy.

Lord Byron has admirably touched upon the leading features which strike the imagination on looking upon the city of Florence.

> But Arno wins us to the fair white walls,
> Where the Etrurian Athens claims and keeps
> A softer feeling for her fairy halls.
> Girt by her sheath of hills, she reaps
> Her corn, and wine, and oil, and Plenty leaps
> To laughing life with her redundant horn.
> Along the banks where smiling Arno sweeps
> Was modern Luxury of Commerce born,
> And buried Learning rose, redeemed to a new morn.
>
> CHILDE HAROLD, xlix.

Eustace, vol. iii. c. ix. Forsyth, p. 35. Addison, p. 235.

FLORENCE FROM FIESOLE.

This view is taken from the garden of the Franciscan Convent at Fiesole, and presents one of the richest and most varied assemblage of picturesque objects that can be found in Italy; numerous masses of architecture appear rising in the midst of a valley intermixed here and there with wood and water, and surmounted by a magnificent range of mountains. The most striking feature is that in the centre of the picture, the *Duomo*, or Cathedral church of Florence; on the left is the Palazzo Vecchio and the Gallery of pictures and statues belonging to the Grand Duke; on the right is the church of S. Lorenzo, and the cupola of the mausoleum of the family of the Medici. The space between the town and this hill is spotted with numerous buildings, rising amidst innumerable vineyards and gardens, some religious houses, others, cottages of the husbandman, all built with that happy irregularity of outline which characterises the tenements of this country: while their white walls contrasted with the dark deep foliage of the evergreens, seen under a clear atmosphere like that of Italy, give a brilliancy of effect to the scene, wholly unknown in a more northerly climate, and that can with difficulty be comprehended by those who have never visited these favoured regions. The visit of the Emperor Joseph to this spot, in the reign of the Grand Duke Leopold, is recorded in a Latin inscription within the walls of the Convent.

Fiesole (anciently Fæsulæ) has great claims to notice on the ground of its antiquity. It was one of the twelve cities of ancient Hetruria, and much celebrated for the skill of its augurs. Its name (as if it were then a place of note in these parts) occurs both in the account given by Livy of the invasion of Hannibal, and in the history of the Catilinarian conspiracy by Sallust: in the latter affair indeed, the inhabitants of Fæsulæ bore no inconsiderable share.

As Florence grew and increased in commerce and power, which her situation was better calculated to promote, Fiesole declined, and finally lost her liberties and importance in a contest with her too powerful neighbour. The city was taken in the year one thousand and ten of our Christian æra. Of all her honours that only of being a seat of episcopacy now remains.

A few relics of the ancient city are shewn on a spot a little removed from hence: the scite of the Temple of Bacchus, part of a theatre, evidently the

works of the Romans, and part of a wall in whose masonry may be traced the peculiarities of Hetruscan art.

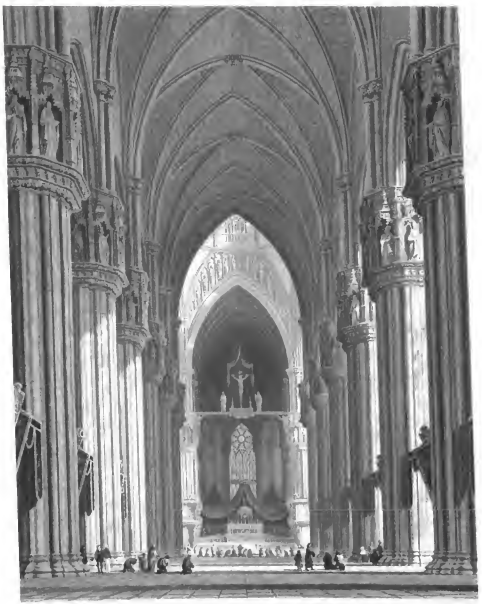
The range of Fiesolan hills produce many excellent stone quarries which are worked with considerable profit.

Eustace, vol. iii. c. 10. *Forsyth*, p. 76.

CASTLE OF LERICI, AND GULPH OF SPEZIA.

The port of Lerici has made but little change in its name, in conformity with the idioms of modern language, having been known even in the days of ancient Rome as *Ericis Portus*. The point on which the castle stands is a romantic and highly interesting spot, hanging on the cliffs that overlook the bay of Spezia; though, from its situation, so far apart from the usual route, it is seldom visited by travellers in Italy. Those who have chosen the *coast-road* from Florence to Genoa generally embark their carriages at this place, preferring a short sea voyage, to the various inconveniences that attend a journey through the mountainous passes yet to be overcome, and which are only practicable for mules or horses with litters.

The great boast of this part of the country are the marble quarries at Carrara, in the Dutchy of Massa, only two posts distant from Lerici. The extent of the works may be imagined from the fact, that the workshops of all the sculptors in Europe are supplied with their statuary marble from hence. There are also many ingenious artists resident on the spot, the inspection of whose productions abundantly repay the curiosity of the visitor.



DUOMO AT MILAN.

The Duomo, or Cathedral of Milan, is not only the largest church in Italy after St. Peter's at Rome, but also surpasses every other in its air of grandeur and majesty of form. It is true, that its style of architecture is far from correct, and that, in compliance with the contending prejudices of the virtuosi in the age when it was built, the Gothic and the Roman taste have been both combined in its design; producing a series of inconsistencies that are discoverable even to the most unlearned eye. The character of the Gothic, however, chiefly prevails, and so far has it been built in conformity with the general principles of that style, that it may be considered as affording, perhaps, the completest specimen in Europe of what the art of the middle ages is capable of producing.

The enumeration of its various decorations, and of the majestic scale of its proportions, are sufficient to give an idea of an edifice far above the common order. The breadth of the building (it is divided into five parts, a nave and four aisles), is upwards of 298 feet: its length, 490: the pillars are eight feet in thickness and ninety feet in height. The height of the cupola within is 258 feet, and without, including the pinnacle, about 400. The number of statues and bas-reliefs employed in the decorations of the exterior amount to 4400; and the number of pinnacles is ninety-nine. The whole is built of white marble, which on the exterior, from being constantly exposed to the action of the sun and the rain, still retains its original brightness, but in the interior it is so stained by dirt, that the nature of the material is with difficulty discovered.

The Duomo was founded by Galeazzo Visconti, first Duke of Milan, in the year 1385, who, besides other acts of munificence, appointed to its use a beautiful quarry of marble at Candoia, in the district of Novara. The first architect employed was Marco di Campiglione, a Swiss by birth. In the middle however of the fifteenth century, we find the celebrated Pellegrino Tibaldi was sent for by Fred. Borromeo (the cousin and successor of St. Charles), and it is to him we owe almost the whole arrangement of the building as it now appears: he not only re-modelled what had been already built, but his plans have been regularly followed in all succeeding ages: and even Soave and Amati, in whose hands the works carried on by the late French government were entrusted, have acted upon his designs, with little or no deviation. The

munificence of Napoleon, in furthering the completion of this work, has been extolled perhaps more than it deserves, since the vast sums which he expended were raised by the sale of the estates whose annual revenues only had been destined to this purpose: and this was done with a view of producing that grand effect which ever constitutes a part of the French system.

It was in the centre of the transept of this cathedral that Napoleon was crowned King of Italy, on the 26th of May, 1805: and it was on that occasion, as he snatched the crown from the hands of the Archbishop, and placed it on his head, that he made use of that remarkable sentence, which afterwards became the motto of the Order of the Iron Crown: *Dio mi diede, guai a chi la tocca. God gave it to me, woe to him that touches it.*

It is generally known that the rite of St. Ambrose, as reformed by himself, is alone made use of in this Cathedral. The pictures seen hanging between the pillars in the view annexed, represent an historical series of the actions of that Saint, and are placed there only on stated festivals.

There are seen also in the transept two long pulpits attached to the pillars of the angle: they are, as they appear, made roomy enough for that theatrical display of ecclesiastical eloquence, as practised in Italy, which is so admirably characterized in Corinne.

Under the altar in the centre is the rich shrine of St. Carlo Borromeo: the famous statue, by M. Agrati, of St. Bartolommeo flayed alive, stands behind the choir.

Eustace, vol. iv. c. i. Forsyth, p. 351. Addison, p. 27.

LAKE OF LUGANO.

The Lake of Lugano is one of those rocky basons which are every where found at the foot of a lofty range of mountains; and according to the opinion of some naturalists, was formed in the course of ages by the frequent irruption of waters from above. It is said indeed that it was only known as a deep valley at the time of the decline of the Roman empire. Its elevation above the lake of Como is an hundred and ninety-eight feet, and above the level of the sea eight hundred and eighty-two. The snowy peaks of the mountains, and the bold precipitous banks of the lake covered in parts with a rich verdure, present many beautiful combinations, though the chief character of its scenery may be said to be sublime and awful in the extreme.

The village on the left is Cresogno; the mountain at the head of the lake is Mount Brè, commonly known by the name of St. Gothard. Lugano is a small town, possessing considerable trade from its situation immediately on the line of one of the chief passages over the Alps.

The *Cavernes d'Eole*, or *Cantini di Caprino* (the name of the mountain where they are formed), are curiosities deserving the notice of a traveller. These are natural caves in the rock, in which the air that is confined being uncontaminated by the atmosphere, is preserved in a state constantly cool: the inhabitants of Lugano taking advantage of the circumstance, have constructed several buildings over the apertures of these caves, which provide them with excellent cellars for their wines; and assure delicious places of retreat during the oppressive heat of the summer months. The thermometer has been observed in June to stand at 2°½ (Reaumur) within the caves, while in the atmospheric air it stood at 21°. In August, 4°½ in the caves, and 18° without. In September, 7° in the caves, and 16° without. Similar caves may be seen at Cesi, a small village near Terni, where the plan is more artificial, as also at Herghiswyl, in the canton of Lucerne; and again in the island of Ischia, and other places.

The history of the territory of Lugano in early times is but of little importance; it became the subject of contest between the neighbouring states, and submitted first to the republic of Como, then to the Milanese, in whose power

it remained, until ceded in the beginning of the sixteenth century to the Helvetic confederacy by Maximilian Sforza, in return for the services they had rendered him. It now forms a part of the Swiss canton of *Tesin*, or, to use a name more in conformity with the language of its inhabitants, *Ticino*.

Eustace, vol. iv. c. 2.

ISOLA BELLA,

ON THE LAGO MAGGIORE.

HERE, at his first entrance to Italy, the traveller is presented with a perfect specimen of the Italian style of ornamental gardening, which (however underrated by some) is, perhaps, as well suited in its nature to the scenery of a southern climate, as the more simple and chaste style of English gardening is to our own.

The *Isola Bella*, the most beautiful of the Borromean islands, shews itself upon the lake as a series of terraces clothed with verdure, that rise in a pyramidical form, one above the other, from the water's edge. Upon landing and mounting the ascent, each stage is found to present some new beauty in its mode of decoration: the walks are laid in straight lines, which pass on one side between rows of orange and citron; on another, through dark and shady ranges of evergreens, or parterres of flowers or long arcades of green-houses: these are interspersed again with statues, and fountains, and vases, and grottoes of shells, and spars, and marbles, whose white and glittering forms make an happy combination with the foliage around. It exhibits, indeed, a fanciful arrangement of the varieties of art and nature, that seems to realize all the charms which the fertile spirits of Tasso or Ariosto have pourtrayed in the imaginary paradise of Armida or Alcina.

This artificial splendour, combined with the beauty of its situation, being in the centre of a clear lake encircled with lofty and precipitous mountains, have gained for this spot the admiration of all who have ever visited it: even the fastidious Burnet speaks of it in terms of rapture; and J. J. Rousseau claims it for the residence of his *Julie*.

The island, in the middle of the seventeenth century, was but a bare rock of slate, and received its present dress from the taste and munificence of Count Vitaliano Borromeo, in the possession of whose family it still remains. One extremity is occupied by the mansion of the proprietor, containing some good pictures, and by a few other habitations belonging to poor fishermen, who ply for their livelihood on the lake. The View is taken from a point near the summit of the mound looking towards Laveno.

ISOLA BELLA.

Buonaparte it seems, when on his way to join his army, previous to the second campaign of Italy, made a visit to these islands, and amused himself by carving, with his penknife, a few letters in the rind of a bay tree ; they are yet legible, and are always shewn by the *cicerone* of the place as a matter of great interest and curiosity: the inscription is simple enough—*battaglia*.

Forsyth, vol. iv. c. iii.

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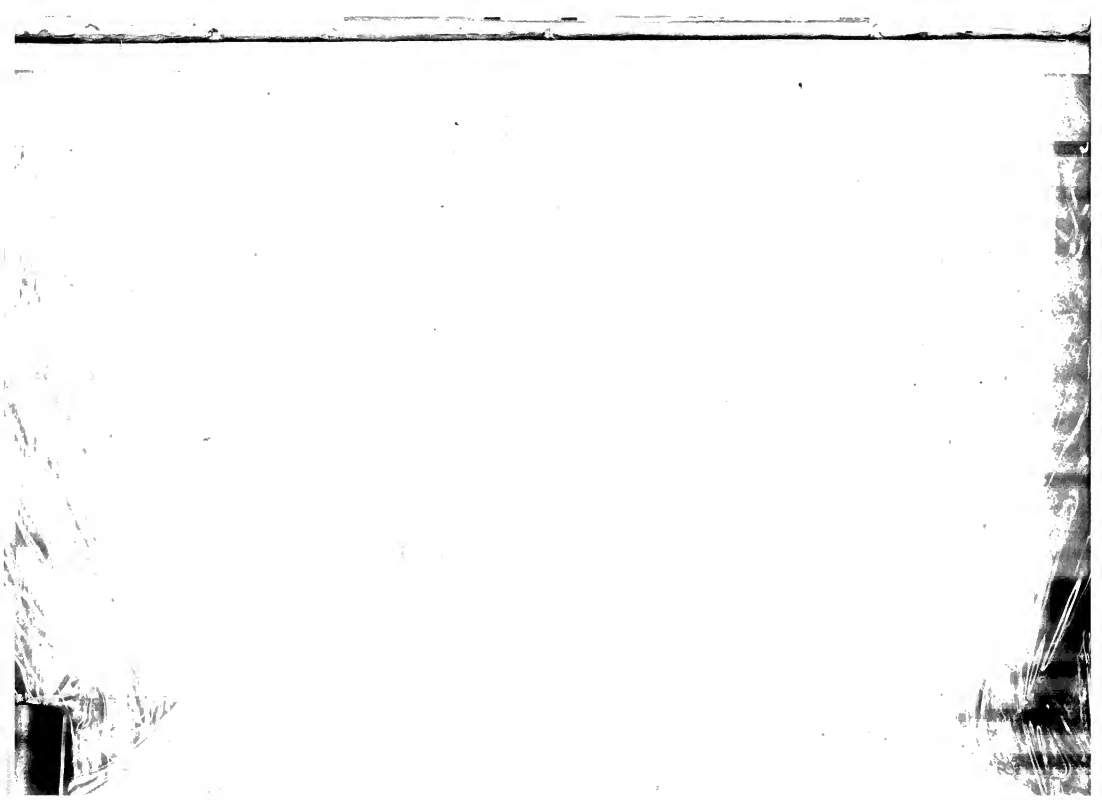
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